

TEACHER'S EDITION

# LANGUAGE AND HOW TO USE IT

BOOK 1

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TEACHER'S EDITION

# LANGUAGE AND HOW TO USE IT

BOOK 1

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Marion Monroe	3
Ralph Nichols	4
William Jenkins	2
Charlotte Huck	1

SCOTT, FORESMAN AND COMPANY

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## **Teaching Language and How to Use It in a Coordinated Communications Program**

*Language and How to Use It* is one part of a coordinated communications program. Its contribution to the program is indicated by the two-fold character of its title. Book 1 awakens young children to the role of language in their lives and at the same time increases the facility with which they use language. In addition, thought-stimulating discussions initiated by the text generate creative ideas.

When pupils want to put some of their ideas in writing, *Spelling Our Language*<sup>1</sup> and *Writing Our Language*<sup>2</sup> provide the tools they will need. *Spelling Our Language*, Book 1, shows pupils that spelling is a way of representing the sounds of language with letters of the alphabet; and it initiates an understanding of spelling patterns. Before children learn to spell or transcribe, however, they must learn to write the letters of the alphabet. The Teacher's Edition of *Writing Our Language*, Book 1, suggests many activities to help children acquire the motor and eye coordination they need to write the basic strokes, and the pupils' text introduces letters, grouped according to similarity of initial strokes, the easiest ones first. After pupils learn to write the letters, they are taught how to write words and sentences.

Pupils' ability to write whatever they want can be remarkably expanded by two reference books, *My Pictionary*<sup>3</sup> and *My First Picture Dictionary*.<sup>4</sup> *My Pictionary* gives the spellings of over five hundred words, which children can find without knowing how to use alphabetical order or to read. When pupils acquire these two skills, they can graduate to *My First Picture Dictionary*, which presents alphabetically the words in *My Pictionary*, plus others—almost one thousand words in all—in simple sentences. This is the first step toward children's future use of a beginning dictionary.

<sup>1</sup>*Spelling Our Language*, Scott, Foresman and Company, 1969.

<sup>2</sup>*Writing Our Language*, Scott, Foresman and Company, 1969.

<sup>3</sup>*My Pictionary*, Scott, Foresman and Company, 1971.

<sup>4</sup>*My First Picture Dictionary*, Scott, Foresman and Company, 1971.

Another valuable adjunct to a beginning communications program is *The New Linguistic Block Series*,<sup>1</sup> Set 1W, and either or both the Workbook and Duplicating Masters that accompany it. When pupils use the blocks, which are imprinted with words and inflections, they literally manipulate the components of their language and develop a more conscious familiarity with its patterns. The blocks are particularly helpful to youngsters who need a kinesthetic approach to learning.

A *Listening Activities Record* accompanies *Language and How to Use It*, Book 1. With it, pupils hear stories and poems that cultivate an early appreciation of literature and that teach and strengthen a variety of listening skills. Contents of the record are also included in this Teacher's Edition. If the selection is not on the relevant page of the Pupils' book, every page of which is reproduced in the Teacher's Edition, it will be found on pages 98-108.

A special article by Charlotte Huck, "Books in a Communications Program," may be found on pages viii-xiv of this manual. In it, Dr. Huck discusses the many ways in which books read aloud by the teacher can strengthen the strands of language learning. She includes a helpful bibliography of selections recommended for their especially fine literary value.

Because children are not expected to read *Language and How to Use It*, Book 1, the text may be introduced equally well at various early primary levels. For example, children could begin using it immediately upon entering school. On the other hand, if the teacher has *Language and How to Use It*, Beginning Levels, she may prefer using that book and its accompanying Activities Kit until youngsters have had several months of preparation for the more structured language program of Book 1. The Beginning Levels book sets forth ideas for building visual and auditory perception, motor skills, verbal abilities, and the variety of other skills and concepts that make up the strands of language learning.

When children begin using Book 1, the teacher will read the text to them. The pupils will follow along, respond to the ideas presented, and discuss them. As pupils acquire reading ability, they can read

<sup>1</sup>*The New Linguistic Block Series*, Set 1W, Scott, Foresman and Company, 1968.

portions of the text themselves. It is expected that the teacher will adapt the lessons in *Language and How to Use It* to the needs and interests of the class and of individuals within the class. The importance of flexibility cannot be overemphasized. Organization of the lesson plans is as follows:

**Emphasis** states the focus of the lesson and occasionally furnishes background information for the teacher.

**Explanation** suggests ways to guide learning to promote understanding and appreciation.

**Extension** suggests exercises and activities to reinforce or enrich the concepts developed in the lesson.

Additional materials, such as a record, picture dictionary, or linguistic blocks, are listed in a box at the beginning of any lesson they supplement.

### **Introducing the Book to Children**

Introduce the text by displaying the “interesting new” book, reading its title, and perhaps finding out what children think *language* is. After distributing copies, give youngsters several minutes to investigate and comment upon the book’s contents. Then invite pupils to turn to page 8 and start their very first lesson in *Language and How to Use It*.



## Goals and Objectives

### OVERALL GOALS

- learning what language communication is
- developing concepts of English grammar and how to use it
- using literature as a model for creative writing and thinking
- developing skills in listening and speaking

### In Book 1, children learn

- the importance of language in everyday living
- to recognize the sentence as a unit of language
- to distinguish declarative and interrogative sentences
- to manipulate language components through the use of linguistic blocks
- that words are components of sentences
- that word order is related to meaning
- that some words have similar meanings (synonyms), and some have opposite meanings (antonyms)
- that some words can be classified according to meaning or function
- to use a pictiary and a picture dictionary
- to recognize standard forms of irregular verbs
- to develop sensitivity to sounds and meanings of language
- to respond to sensory imagery
- to make comparisons based on likenesses in disparate things (similes and metaphors)
- to use literature as models in creating original stories
- to develop auditory and visual discrimination
- to form mental relationships and visualize while listening
- to develop fluency of speech
- to note detail and use it in speech, in writing, and as a basis for inference
- to note sequence as an orderly arrangement of parts in a narrative, or of steps in directions
- to appreciate different viewpoints, both mental and physical, and to reflect a variety of viewpoints in written and spoken statements
- the form and some of the mechanics of letter writing

# **Books in a Communications Program**

**Charlotte S. Huck**  
The Ohio State University  
College of Education  
Professor of Children's Literature

Every primary teacher will want to weave many books into her teaching of a communications program. For the language arts may best be described as a complex web of relationships, including the main strands of listening, speaking, reading, writing, and thinking. Development in one area automatically assures development in the other areas. A child learns to read as he listens to his teacher read *Petunia*, or as he retells the story of *Sam*, or as he dramatizes the well-loved tale of *Ask Mr. Bear*.

He learns to write as he hears stories with surprise endings and later dictates his own. His thinking skills are developed while he discovers the similarities and differences between such stories as *The Happy Lion* and *The Tiger in the Teapot*, and his imagination is stretched by books of the quality of *Where the Wild Things Are*, and *One Monday Morning*. Reading is a natural outgrowth of many language activities, while language development is greatly facilitated by exposure to many fine books.

## **Value of Reading to Children**

One of the best ways to create interest in books is to read to children every day. Children should hear many stories before they are expected to read. As they discover that books can produce enjoyment, they gradually develop a purpose for learning to read.

Recently reported research by Orvis C. Irwin indicates that reading to a two- or three-year-old child for just twenty minutes an evening, results in a significant change in his language abilities. Dorothy H. Cohen conducted a study with second-graders in Harlem which emphasized the importance of reading aloud to primary children. She simply sent a list of recommended books to a group of second-grade teachers, asking them to read to their children every day and then do

something with that book—discuss it, interpret it through art or creative dramatics—something to make it a memorable experience. The control groups read aloud or not, depending upon the teacher's usual custom. At the end of the year, the experimental children had gained significantly in vocabulary and reading comprehension as compared with the controls.

### **Books Enrich Children's Experiencing**

But books do more than prepare boys and girls for reading, they enrich and extend children's experiencing. A story such as *Grandfather and I* will help a child perceive the very special joy of doing things with his grandfather, as contrasted with his relations with the other members of his family. Good books will always do more than mirror a child's life; they will help him focus and gain perspective on the unique qualities of an experience, or they will give him new vicarious experiences, or they can broaden his interests and lead him to new actual experiences.

Suburban children need to hear *Emilio's Summer Day* and *The Snowy Day* to really appreciate the extreme discomfort of the city's intense summer heat or to realize children's universal delight in a big snow, whether in the city or the country. Urban children may vicariously experience Jay's pride in the country cricket, which he brought to school to share with others, in Rebecca Caudill's *A Pocketful of Cricket*. The commonality of feeling is more important than familiarity with the setting of a story.

### **Encouraging Storytelling by Children**

Once children have heard an exciting story, they frequently want to retell the story or tell one of their own. The repetition in folk tales such as "Goldilocks and the Three Bears" or "The Three Billy Goats Gruff" makes them ideal for retelling. The book by Jean Merrill entitled *Red Riding: A Story of How Katy Tells Tony a Story Because It Is Raining* is a verbatim account of a child's version of the story of "Little Red Riding Hood." When the girl and her little brother cannot remember certain parts, they add details of their own—the lunch in Red Riding's basket contains peanut-butter-and-jelly sandwiches and seventeen deviled eggs! An imaginative teacher could use this book to promote storytelling in her primary classroom as children compared the traditional version with tape-recorded versions of their own.

### **Books May Stretch Children's Imaginations**

Albert Einstein has been quoted as saying that knowledge is limited, but the imagination is unlimited. Books may stretch children's imaginations and develop their capacity to wonder. In *A Tree This Tall*, Jeremy, a black child, imagines how his neighborhood will look when he plants his newly-found acorn. A squirrel destroys his plans, but not his ability to dream and wonder. In the fun-filled fantasy *If I Owned a Candy Factory*, a magnanimous young lad imagines the wonderful things he could do for his friends. After hearing or reading these books, children will enjoy creating their own stories orally, or by writing and illustrating imaginative versions.

### **Books Develop Sensitivity to Language**

Books develop children's sensitivity to language and increase their vocabularies at a time when the number of words used in their instructional materials may be necessarily limited. Certainly there is no need to limit the vocabularies of the books we read to children. Beatrix Potter knew this when she described the time Peter Rabbit was caught in the gooseberry net and the sparrows "implored him to exert himself." Marcia Brown's tiger "peacocked about the forest" and later felt "humiliated" when he recalled that he was *Once A Mouse*. No explanations are needed for these words, for picture and text provide the context for complete understanding.

Children love the sound of words and eagerly join in the well-known refrain of the "millions and billions and trillions of cats" in Wanda Gág's book *Millions of Cats*. Much of the security and rhythm of *Grandfather and I* are created by the repeated lines:

But Grandfather and I  
never hurry.  
We walk along  
and walk along  
and stop . . .  
and look . . .  
just as long as we like.

Children love the story of *The Long Ago Elf*, who was the littlest and shyest of all the elves until he found a way to have the "biggest grandest



loudest voice of all.” The eerie atmosphere of the book is enhanced by the repetition of the lines:

By blue-white shimmer  
Through thorn bush shiver  
By firefly glimmer  
Through tall grass quiver—

The quality of the language of these books bears rereading. Small groups of children might provide the refrains during a second reading.

The figurative language in some well-written picture books may help children see their world in a new perspective. For example, in *White Snow, Bright Snow*, Alvin Tresselt speaks of automobiles that “looked like big fat raisins buried in snow drifts.” Jeanne Bendick, in her book *A Fresh Look at Night*, describes various night scenes in language that will appeal to children: “Rainy nights are like silk and satin. Snowy nights are like feathers and fur.” Children’s own language will be enriched as we call attention to the rich, image-making texts of some of the best books for primary children.

### **Books and Creative Writing**

Developing sensitivity to well-chosen words and phrases will help children become better writers. Books may also serve as models for writing different kinds of stories. After children have heard the story of “The Gingerbread Man” or “The Old Lady Who Swallowed the Fly,” they can dictate or write their own stories with cumulative plots. Stories that are based upon exaggeration such as *And To Think That I Saw It on Mulberry Street*, or *Where the Wild Things Are* could serve as models for creative writing and illustrating of children’s own books.

The old-folk-tale motif of increasing your problems in order to dwarf the magnitude of the original one is the theme of such books as *Too Much Noise* and *No Room*. In the first story, the old man is bothered by the creaks and squeaks in his home until the wise man of the village advises him to fill his house with animals. After they are gone, things seem very quiet. In the second story, the old woman complains that her house is too crowded, but following the removal of the animals her husband brought home, it seemed large indeed. Once children see the pattern of such stories, they can generate their own.

Certain stories and poems lend themselves to further development by children. *The Tiniest Sound* asks children if they can think of any tinier sounds than a butterfly yawning, the first crocus piercing the snow, or a red balloon drifting in the sky. Mary O'Neill, in *Hailstones and Halibut Bones*, writes of twelve different colors and how they evoke our emotional reactions and stir our senses. Many middle-grade children have written their own poems of color, while primary children have dictated their stories or color poems and illustrated them. The poem "I Keep Three Wishes Ready" by Annette Wynne is another one that promotes creative writing. It might be introduced with the Caldecott Award winning book, *Sylvester and the Magic Pebble*, as a way of discovering your children's inner hopes and wishes.

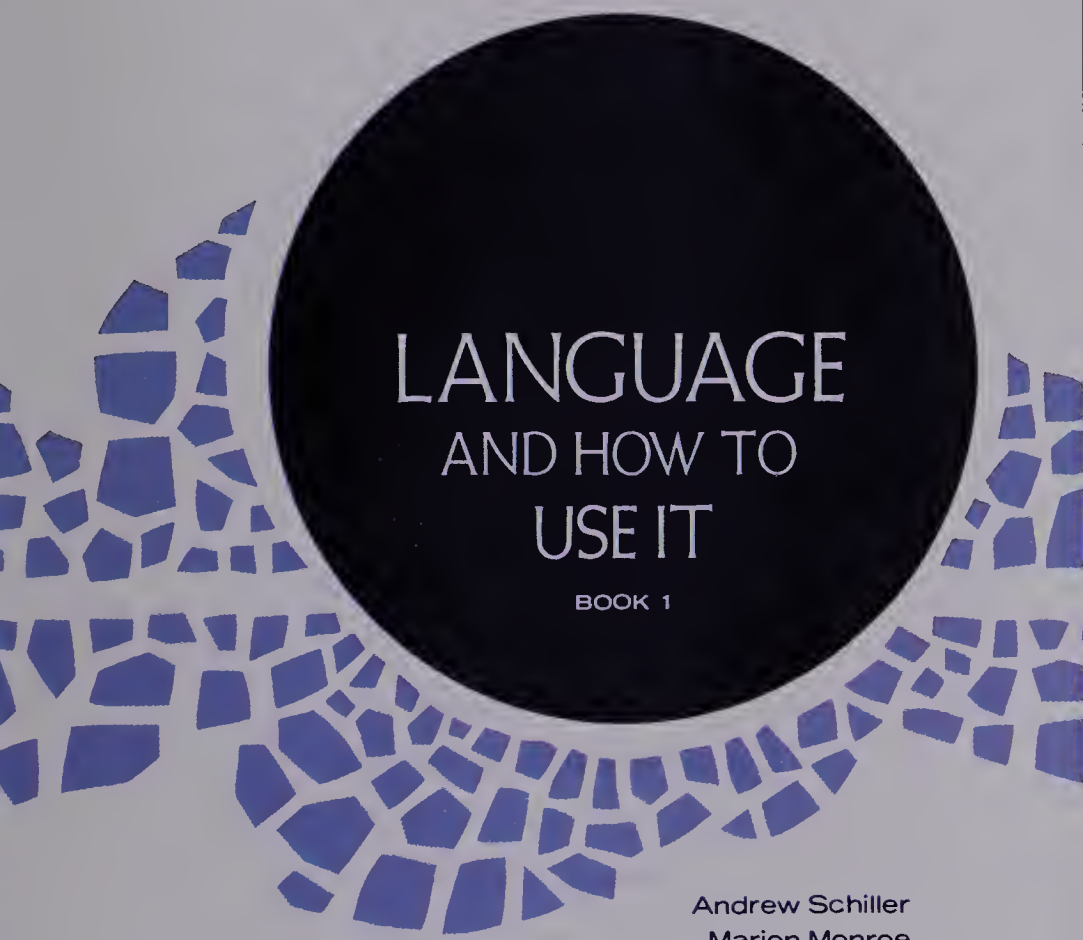
These, then, are some of the many ways in which books may be used to enrich the communications program. In every instance the activity should increase interest in the books and poems, not decrease it. The goal of the communications program should be the development of discriminating, skilled readers who *enjoy* reading, who *do* read, and who see the relationships among all the language arts.

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# LANGUAGE AND HOW TO USE IT

BOOK 1

Andrew Schiller  
Marion Monroe  
Ralph Nichols  
William Jenkins  
Charlotte Huck

SCOTT, FORESMAN AND COMPANY

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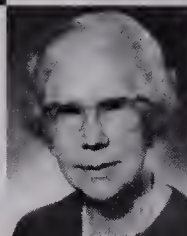
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## EMPHASIS

By the time children come to school they have mastered the basic system of their language and can give effective expression to thoughts, feelings, ideas, and observations consistent with their age and experience. They use language competently, but without being aware of what it is and of its unique importance in their lives. In the conversational lesson on these pages, information and experience will be shared and children helped to realize that it is language—spoken and written words—that makes the sharing possible.

## EXPLANATION

The lesson may be introduced with the invitation at the top of page 8, "Let's Talk." Perhaps someone in the group can think of another way to say the same thing—"Let's have a conversation," for example, or "Let's talk with each other"—thus introducing the concept of options in the expression of an idea.

Comment to children that they have all known how to talk for a long time, and ask whether any of them can remember learning how to talk. Explain that almost no one can remember learning to talk because everyone learns when he is still a baby. Invite youngsters to compare the way they talk today with the way a baby talks who is beginning to learn.

Direct attention to pages 8 and 9. Read the text on page 8 and let children answer the question in the last line. Suggest that everyone tell something about the bus and its passengers or ask something about them. If necessary, responses can be stimulated by questions about the color, shape, and type of bus, the variety in the faces looking out of the bus (big eyes, small eyes, fat noses, short noses, nosy noses, smiling mouths, open mouths, etc.). Each member of the class may select the face he thinks is funniest. Let children decide too, whether the picture is that of a real bus or a funny one made by an artist. Have them give reasons for their answers.

Ask for opinions on what the heads in the bus windows are made from. Read the name strung along the side (unless children are able to read it for themselves), and use it as a clue to the material from which the heads were made. Point out that the letters on the bus make words, but that the words are written instead of spoken, and that language can be put down on paper as well as spoken by people.



## Let's Talk

What you see, you can talk about.  
What do you see here?



The conversation can be continued by letting youngsters share the experiences they have had with buses. Read the first two questions on page 9, and stimulate responses with questions that will bring out whatever children have been able to observe about different kinds of buses and bus services—school, local, and intercity, buses that are crowded or noisy, buses that get stalled and have to be hauled away, toy buses. Let everyone

tell where he would like to go on a bus if he were offered a free ride.

*Build each child's confidence in his ability to contribute to group discussion. Accept with interest whatever he offers. Keep in mind, too, that the child's speech patterns are as much a part of him as his walk, skin color, or dress. Accept his way of speaking without implication of rejection or criticism.*

Whenever youngsters indicate that the conversation is outlasting their interest and attention, bring it to a close. Comment on the good time everyone has had exchanging ideas, and point out the three ways in which language was used: in talking, in listening, and in reading the written language on the page.

### EXTENSION

1. Suggest to the class that they cooperate in making a bus like the one in the book, but not an imitation. Since the artist used pebbles, perhaps they can experiment with another material for faces—buttons, for instance. One button face from each member of the class will make a busful. Invite suggestions for the name of the bus (*Button Bus? Bouncing Button Bus?*), and plan to have it lettered on the side.

2. Play a word game with a Bouncing Button Bus. Load the bus with items that begin with the same sound as *button* and *bus*. The bus should soon be bulging with *balls, boats, bones, bottles, bears, birds, blackberries, bricks, bats*, and so on. At some point it will probably need a *bandage!*

3. Act out a bus trip, for an enjoyable follow-up. Acting will help build concepts. At the same time it will further your acquaintance with pupils and their acquaintance with each other. You might use construction paper for bus tickets, different-colored ones for different destinations. Two rows of chairs could represent the bus, and children could take turns being the ticket seller, bus driver (calling out the stops as well as driving the bus), and ticket taker.



Have you ever been on a bus?

Where did you go? What did you do?

When you talk you are using language.

What other ways do you use language?



## EMPHASIS

Children frequently know much more than they can express clearly or express at all. Although few youngsters, or even adults for that matter, can begin to define a *word*, many of them recognize these separate units of language for what they are—words.

This lesson helps children clarify their instinctive awareness that language is made up of words. It gives them an occasion to explore the variety of words they know and to learn about others.

## EXPLANATION

Tell boys and girls that today they will talk about words—favorite words, funny words, long words, and so on. Then point out the lesson title and see whether anyone recognizes what it says.

Explain that the text on page 10 is a poem titled “My Favorite Word,” which pupils might try to follow in their books as you play the record or read the poem aloud.

Afterwards, ask what the favorite word is, and write it on the board. In the event that no one has the answer, reread the first stanza and invite the group to chorus the last line with you before the question is repeated. Write the line on the board, and let children count the number of times the word *yes* appears in it.

Reread the remaining stanzas and call for the three words that mean good things to eat (*cake, candy, cookies*). Encourage children to tell about times when *yes* is their favorite word too. If anyone needs help, suggest that *yes* is just what one wants to hear when he’d like to play in the rain, walk through a puddle with or without boots, go barefoot, stay up late, have a pet, or eat a pizza or an ice-cream cone. To show that the popularity of *yes* is not restricted to the younger set, describe a few situations when it is a pleasure for you to hear it.

Ask whether anyone knows a word that means exactly the opposite of *yes* and write it on the board. If the question produces a blank, tell children that the

## MATERIALS

Record, Side 1,  
Band 1

## Words

### My Favorite Word

by Lucia and James L. Hymes, Jr.

There is one word—  
My favorite—  
The very, very best.  
It isn’t No or Maybe,  
It’s Yes, Yes, Yes, Yes, YES!

“Yes, yes, you may,” and  
“Yes, of course,” and  
“Yes, please help yourself.”  
And when I want a piece of cake,  
“Why, yes. It’s on the shelf.”

Some candy? “Yes.”  
A cookie? “Yes.”  
A movie? “Yes, we’ll go.”

I love it when they say my word:  
Yes, Yes, YES! (Not No.)

10

“My Favorite Word” from *Oodles of Noodles* by Lucia and James L. Hymes, Jr. Copyright © 1964 by Lucia and James L. Hymes, Jr. Reprinted by permission of the publisher, Addison-Wesley Publishing Company.



last line of the poem has the word that means the opposite of yes, and read the line to them.

Perhaps children can think of a word meaning the opposite of another word in the poem—*best* (*worst*). If children respond easily, continue with such words as *big*, *long*, *first*, *young*, *night*, *wet*, *hard*, and *noisy*.

In answering the questions on page 11, pupils may need the stimulation of examples, though youngsters frequently are less inhibited and more creative than their elders might be in the same situation. If you have favorite words, share them with the group. Some words are beautiful because of their sound or their associations (*murmur*, *autumn*), others are gay for the same reasons (*jingle*, *twinkle*). Some (*mother*, *granny*, *valentine*, *vanilla*, *ice cream*) wake pleasant emotional responses.

There is no anticipating the reaction of six-year-olds to an invitation to tell the funniest word they know. To some, “funny” words may be forbidden words or names for funny things—like *clown* or *joke* or *comic book*. Allow a few minutes for whatever responses youngsters can make, then help with such suggestions as *bozo*, *knucklehead*, *hanky-panky*, *kerplunk*, *gobble*, *gabble*—informal words, most of them, but all having the kind of built-in comic expressiveness that many children find hilarious, particularly when they say them. Meanings should be explained, too, of course.

Words can acquire scary connotations because of personal experience, but the conventional ones for six-year-olds might be those commonly associated with the mysterious and with storms: *ghosts*, *goblins*, *spooks*, *haunted*, *thunder*, *lightning*, *hurricane*, and possibly *spanking*.

Everybody needs a longest word in his vocabulary, even if he isn’t always sure what it means. To those proposed by the group may be added the word *prestidigitator* (*juggler*), whose syllables pupils may enjoy juggling with teeth and tongue.

Any one-syllable words suggested by children will satisfy the last question. If they do not spontaneously think of the shortest (*I*), read the last stanza of the poem and let them see if they can spot it.

## EXTENSION

1. A relevant diversion is the game, “What is the word for it?” To start it, say, for example, “I am thinking of something with four legs and a tail. It has a mane and it roars—what is the word for it?”



What is your favorite word?

What is the funniest word you know?

What is the scariest word you know?

What is the longest word you know?

What is the shortest word you know?



Or “I am thinking of something with four legs and a tail. It has whiskers and it chases mice—what is the word for it?” When the pattern has been established, let children take over the descriptions and the question and play the game by themselves.

2. Ask pupils for other word choices, in addition to those prompted by page 11. For example, ask what children think are the loudest, softest, happiest, saddest, prettiest, or ugliest words.

3. Read children *A Hurry-Up Word* by Emily M. Hilsaback. Two sources are *The World's So Big*, a poetry collection by Charlotte Huck, William Jenkins, and Wilma J. Pyle (Scott, Foresman and Company, 1971) and *Away We Go!* by Catherine Schaefer McEwen (Thomas Y. Crowell Company, 1956).

4. Read aloud “I Woke Up This Morning” in Karla Kuskin’s *The Rose on My Cake* (Harper & Row, Publishers, Incorporated, 1964), and let pupils compare its theme with that of “My Favorite Word.” Kuskin’s poem concerns a child who has heard only *no* all day and decides that the next day she will stay in bed.

## PAGES 12-13

### EMPHASIS

A picture story provides an example of the importance of language in people’s lives, an idea youngsters have probably not considered before.

### EXPLANATION

Give children a clue to the lesson’s title if they need one to read it. Say that the pictures on pages 12-13 tell a story as one example of “How Language Helps You” and ask who knows what the title says. Next invite children to read the pictures. Allow pupils time to think about what seems to be happening in each

## How Language Helps You

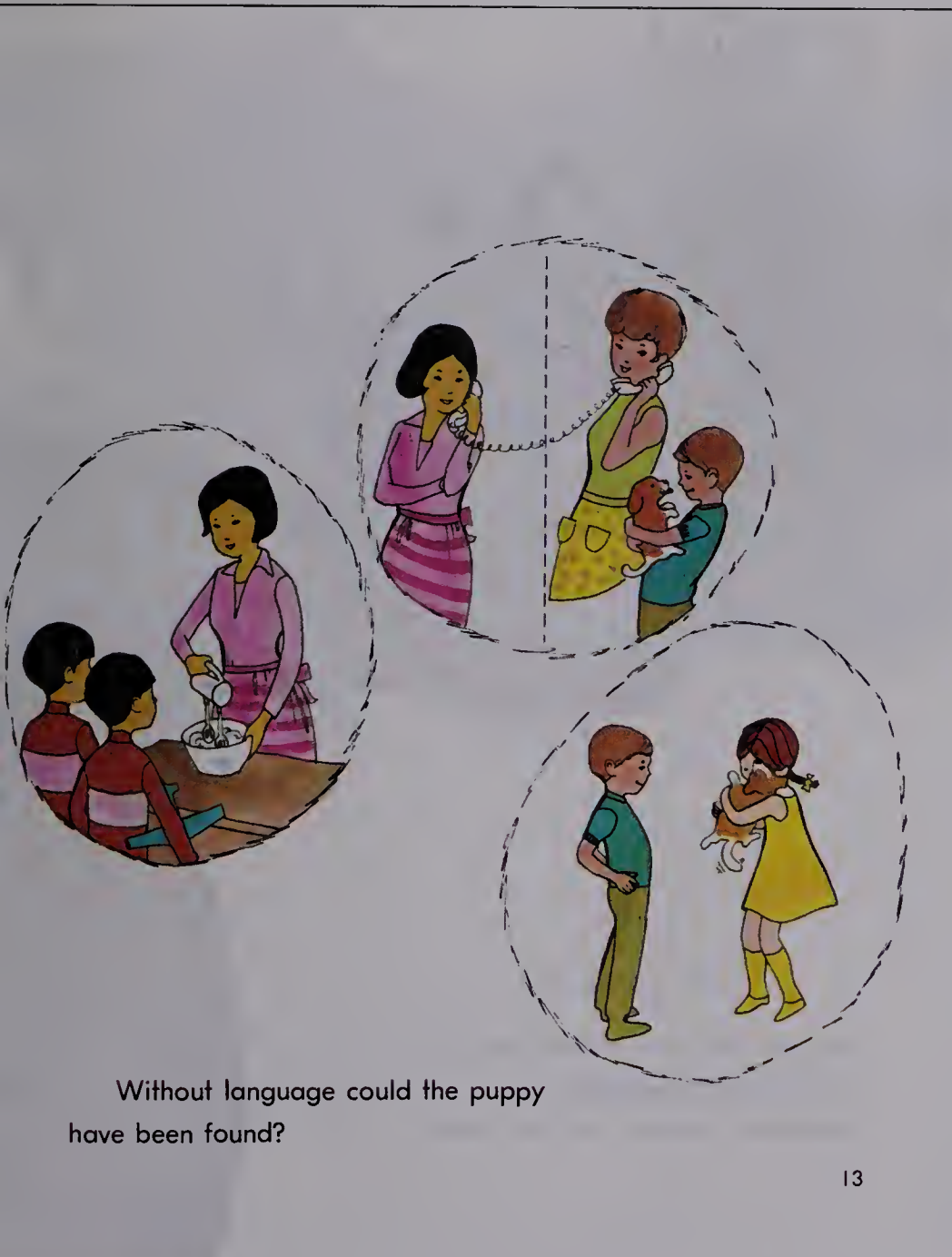


Look at the pictures.

Why do you think the girl is crying?

What do you think she is telling her friend?

How do you think her friend will help her?



illustration, and then invite them to interpret one picture at a time. Use questions like those on page 12 to prime youngsters when necessary.

Pupils will observe that the girl's tears and the open collar on the leash indicate an animal has been lost and the final picture shows it to be a puppy. The friend in whom the forlorn girl confides passes the information along to twin boys. The twins in turn tell their mother.

Children might provide several reasons for the crucial phone call. The twins' mother may have heard that her friend's son had found a dog, or she may have seen the boy with a dog. The call may have begun as a purely social one or as a request for recipe information. Bring out that the important fact is that through the telephone message, the lost puppy was located.

The happy conclusion in the final picture is obvious, with the boy returning the pup to its delighted owner.

Now pose the question on page 13 to pupils. Help them understand that, even though the puppy might eventually have been found without the use of language, the event would most likely have taken much longer, and that there is a possibility the girl's pet might never have been recovered.

Ask boys and girls to tell about things they have lost and the ways in which they got them back. After volunteers have told their stories, comment that language helps people all the time, in many ways. For example, it is very convenient to be able to say "Please pass the butter" when the butter is at the other end of the dinner table or to ask a friend to play with you after school.

## EXTENSION

1. Pupils might have pretend telephone conversations about things they have lost or found.

2. Show children the lost-and-found section of a newspaper and read a few items. Bring out that another way language can help in such situations is through the printed word.



## EMPHASIS

A colorful picture of animals stimulates conversation that need be limited only by the observations children have been able to make directly or vicariously through films and books.

## EXPLANATION

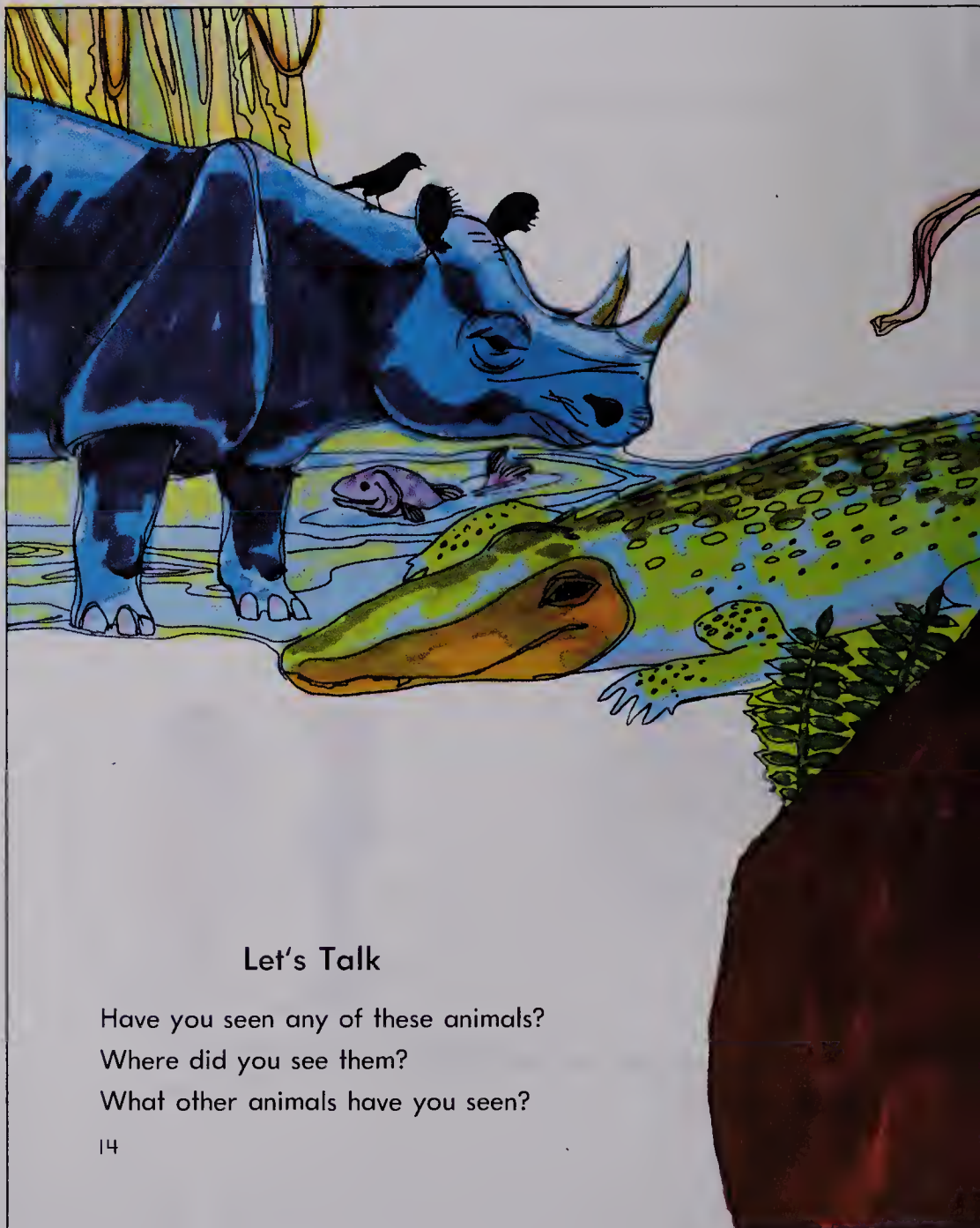
Approach the lesson with an invitation to talk—to have a conversation—and lead children to infer that there is a talkable subject before them (Is there anything here we could talk about?).

After listening to various responses to the first question on page 14, go over the names of all the animals in the illustration, drawing as many as possible from the class. In left-to-right order the animals are a rhinoceros, bird, fish, alligator, bear, butterfly, bee, monkey, and lion.

If some children claim they have never seen any of the animals—not even in movies or on TV—call attention to the bee and the butterfly or the fish or the bird on the rhino's back. If children protest that these are not animals (thinking all animals have four feet and fur), acquaint them with the generalization that all living things except plants are animals.

This should prepare the way for an exchange of recollections and experiences as children answer the last question on page 14. If you wish, this may at some point take the form of the kind of singsong game that many young children enjoy: I have never seen a lion, but I've seen a cow; I have never seen a bear, but I've seen a pigeon; I have never seen an alligator, but I've seen a worm.

In addition to answering the questions on page 15, youngsters may be asked whether they can name animals that are either larger or smaller than any shown in the picture. An elephant, of course, dwarfs the largest animal shown, and most whales make elephants look like pygmies. Point out that from the point of view of fleas and some ants, bees must look big as dragons. But from the point of view of people, ants and bees are small.



### Let's Talk

Have you seen any of these animals?

Where did you see them?

What other animals have you seen?





What is the largest animal you  
ever saw?

What is the smallest animal you  
ever saw?

15

You might tell the children, too, that people sometimes say a monkey is an animal with five hands, and ask them to explain the remark by studying the picture. If they are unable to infer that the tail is, so to speak, almost as handy as a hand, ask why the monkey would not fall even if he took his paws from the branch. Pupils might be interested in learning, too, of a curious kind of friendship existing between rhinos and a special kind of bird in Africa. The bird rides on the rhino's back, clears pesky insects from the rhino's hide, and warns the rhino of danger from enemies.

An imaginative game for six-year-olds can be introduced by asking whether boys and girls have ever thought they would like to be an animal—just for a little while at least. Most children need no help in responding to a question of this kind, but if some are slow or shy, confide one or two of your own preferences. Be sure each child gives the reason for his selection. That is the most interesting, and can be the most revealing, part of the exercise.

### EXTENSION

1. Two kinds of pictures with captions may emerge from the lesson. One might be *The Animal I'd Most Like to Be*, and the other, *The Biggest and the Smallest Animals I've Seen*.

2. In *Bigger Than an Elephant* by Joan Berg Victor (Crown Publishers, Inc., 1968), the child in the illustrations becomes the size of the different animals mentioned in the story text, giving youngsters a charming fantasy approach to comparative sizes. If the book is in your library, read it to children, show them the pictures, and then let interested youngsters browse through it independently.

Another book that will reinforce children's awareness of relative sizes is written at a slightly older level. It is *How Big Is Big?* by Herman and Nina Schneider (William R. Scott, Inc., 1946).

3. Cut up pictures of animals to make puzzles that pupils may piece together. Or show children pictures (or parts of pictures) of animals' paws or tails, and let them guess the animals.

## EMPHASIS

The realization that without language there would be no stories should impress youngsters with the importance of their subject of study. The story used in this lesson also provides a background for future lessons in sequence, since it has built-in aids to recollection of the order of events.

## EXPLANATION

Announce that today pupils are going to explore another delightful aspect of language, "Words Tell Stories." Let youngsters find that title on page 16, and ask them to decide from the illustration who two characters in the story will be.

Point out the story title, "Ask Mr. Bear," as you read it aloud. Explain that the name of the boy in the story is Danny and that Danny has an important question. As pupils listen to the tale, they should notice particularly what answers Danny gets and which answer pleases him most. (See page 96 of this manual.)

After youngsters hear "Ask Mr. Bear," have them name the animals and the suggestion each makes for a gift: hen-egg, goose-pillow (or feathers), goat-cheese (or milk), sheep-blanket (or wool), cow-milk and cream, Mr. Bear-bear hug. Correct sequence is not important at this time.

Comment upon the pleasure Danny's mother must have received from his gift; then help pupils grasp the metaphorical meaning of the expression *bear hug*. Ask whether they know how a bear hug differs from an ordinary hug. When the exuberance of a bear hug has been described or demonstrated, suggest that in actuality a bear's hug would be much more powerful than a person would care to experience.

Now ask boys and girls to name in order the animals Danny met. Youngsters will have no difficulty remembering that Mr. Bear was last. Comment that an easy way to remember the other animals in the order in which Danny met them is by size. He met the smallest one first, then the next smallest, and so on. Help pupils

## MATERIALS

Listening Materials,  
Page 96

## Words Tell Stories



Ask Mr. Bear

Tell what animals Danny met on his walk and what each wanted to give him.



**MATERIALS**  
*My Pictionary*

**Let's Think About Words**



17

decide on relative sizes only when necessary.

After sequence has been established, invite pupils to listen to "Ask Mr. Bear" once more so that they can later take turns retelling the tale, perhaps with the use of a flannel board.

If you prefer, children can act out the story instead, or do both. The use of several storytellers and different casts will allow more youngsters to participate, but end the session while interest is still high. You might close with a question for youngsters to think about—"Without language, could you have heard 'Ask Mr. Bear,' told the story, or even acted it out very well?"

**PAGE 17**

**EMPHASIS**

As pupils discuss words for animals, people, things, and places, they begin to recognize the principle of classification. They also learn that the categories in which items are classified are not necessarily exclusive; one word may belong to more than one category, or a word may shift from one category to another, depending on the meaning it carries in a given text.

**EXPLANATION**

Comment that in this lesson are lists for four different kinds of words—words for *animals*, *people*, *things*, and *places*. Read or call on volunteers to read the words in each list while pupils visualize whatever each word names. At the end of each list, invite youngsters to name other words that would belong in the category.

Then write on the board four headings corresponding to the four groups of words on the page. Ask children to classify each word you suggest under the correct heading. Possible words to suggest are *fireman*, *lamp*, *worm*, *radio*, *stove*, *raincoat*, *cowboy*, *horse*, *house*, *school*, *library*, and *doll*.

The word *doll*, like *puppet* in the third group, may present difficulty to some children. Mention that although dolls and puppets may be in the form of people or animals and although they may be alive in children's imaginations, they are not actually live and must be classified as *things*.

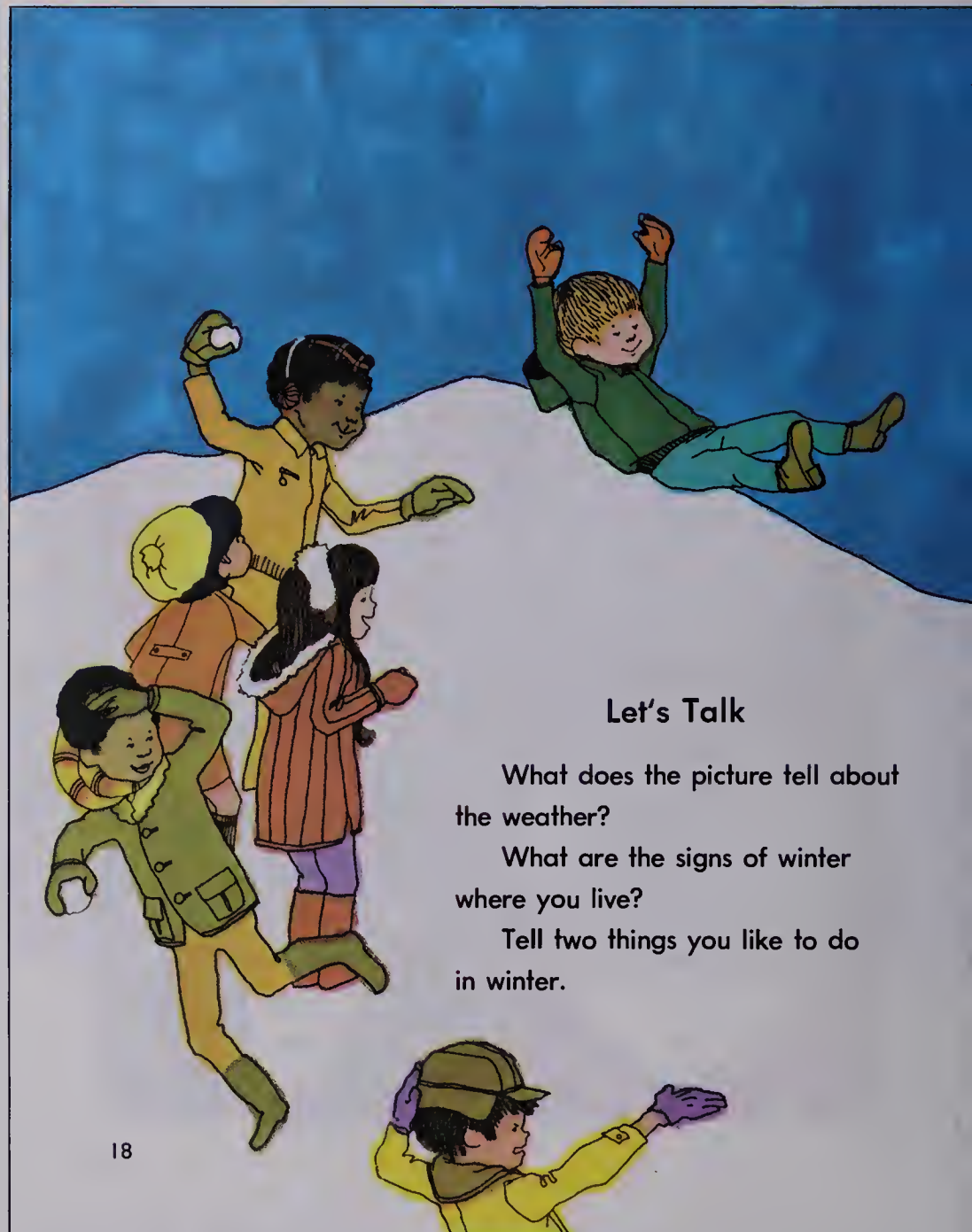
You might also draw a distinction between real people and storybook people, and between real animals and storybook animals. Ask children in which category they would place *witch*, *giant*, *fairy*, *king*, and *queen*. (*King*, *queen*, and *giant* may be either real or storybook people.) Let youngsters give more examples of storybook people.

In distinguishing between real and storybook animals, bring out the difference between Mr. Bear and a real bear and between a dinosaur and a dragon. (Dinosaurs were real animals although they no longer exist; dragons are storybook animals that have never really lived.)

Finally, invite children to draw and label four pictures, each illustrating a different category and each on a separate sheet of paper. Make four headings to correspond with those on page 15 of the text, and mount them on the bulletin board. Display children's drawings under the proper headings. With the help of Scott, Foresman and Company's *My Pictionary*, pupils should be able to spell words they will want to use. (This would be a good time to introduce this reference if youngsters are not familiar with it.)

### EXTENSION

Show children how to break down each of the groups of words presented in this lesson into more specific subgroups. For instance, subgroups of *things* might be *machines*, *plants*, *clothing*, *furniture*, *food*, and the like. Subgroups of *people* might be *men*, *women*, *children*, *family members*, and so on. Remind children that some words may be classified under more than one heading.



### Let's Talk

What does the picture tell about the weather?

What are the signs of winter where you live?

Tell two things you like to do in winter.



### EMPHASIS

The sight of youngsters frolicking in the snow will stir vicarious response, even in pupils who have not had similar experiences. The illustration is intended to call to each child's mind the recreation he most enjoys, providing him with ideas



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for conversational exchange with classmates. He thus realizes that another use of language is to express personal preferences and to learn what other people like or dislike.

### EXPLANATION

Begin the lesson with a discussion of the illustration. In addition to the questions on page 18, you might ask pupils such questions as these:

- What are the children doing?
- Have you ever done any of the same things? Tell about it.
- What have you most enjoyed doing when it snows? (or What would you most like to do if it were to snow here?)

Broaden the area of conversation by a comment that children can have fun whether it snows or not; in fact, boys and girls don't even have to be outdoors to have a good time. Give pupils free rein in naming their favorite pastimes, but encourage them by your own interested comments and questions to amplify their statements. If spontaneous responses falter, ask such leading questions as *How many of you like to go wading? . . . listen to records? . . . talk on the telephone?* Follow up affirmative replies with queries—where does the child wade, what music does he like, to whom does he talk, and so on.

Finally, point out that because of today's conversation, children have learned a great deal about each other and what each likes to do—that language enables people to state their ideas and opinions and to learn how other people think and feel. Can language help children find and make friends? How?

### EXTENSION

1. At another time, let children talk about games they like to play. Encourage them to give the directions for playing the games. Games suited to class play periods could be tried out on different days. The child who suggested a game could help supervise it.

2. You might read to the class Ezra Jack Keats' *The Snowy Day* (The Viking Press, Inc., 1962), a story of a city boy's day in the snow.



## EMPHASIS

In this lesson, children become story-tellers, finding their narrative in a sequence of pictures and then inventing picture stories of their own.

## EXPLANATION

Remind children that one use of language was demonstrated when they heard the story "Ask Mr. Bear" (page 16). Tell them that today they will do the story-telling themselves, and that the story concerns a little bee on its first trip out of the beehive. What would the bee probably look for? [flowers or food]

Suggest that in order to tell the story, pupils study the bee's progress on page 20. You might point out that the dotted line marks the course the bee took.

In telling the story, children will probably hit these points:

- The bee leaves the hive to look for food.
- After various attempts to gather food from false flowers, the bee finally finds real ones.
- Having gathered as much nectar as it can, the bee cannot fly and must walk home.

While these are the main points, children should not be limited to unadorned interpretations. Elicit sensory images of the look, smell, and taste of the real and false flowers, and encourage pupils to describe the bee's actions and reactions.

Have pupils go through the story several times, adding to and changing the descriptive detail of previous tellings. While interest is still high, invite children to compose a group story of the bee's adventure, selecting and combining details they particularly liked. The final version might be tape-recorded, written on the chalkboard or chart, or otherwise preserved for future enjoyment.

Some pupils may need assistance in thinking of topics for their own picture stories. In that case, you could suggest a homeless kitten looking for friends, a child showing off and having an accident—or youngsters might illustrate a story they have recently heard or read.

## EXTENSION

1. Gather children's picture stories. Call on a pupil to pick one story out at random and to interpret the pictures.

2. Let youngsters play a listening game that not only calls for attentive listening, but sharpens descriptive talents. Line up four or five children in a row. Whisper a topic to the first child. He in turn whispers it to the second child,



**MATERIALS**  
Record, Side 1,  
Band 2

## A Rhyme

from  
**Jamboree**  
by David McCord

A rhyme for ham? Jam.  
A rhyme for mustard? Custard.  
A rhyme for steak? Cake.  
A rhyme for rice? Another slice.  
A rhyme for stew? You.  
A rhyme for mush? Hush!  
A rhyme for prunes? Goons.  
A rhyme for pie? I.  
A rhyme for iced tea? Me.  
For the pantry shelf? Myself.

Think of other rhyming words.  
Make a rhyme of your own.

From "Jamboree" Copyright © 1965, 1966 by David McCord. From *All Day Long* by David McCord, by permission of Little, Brown and Company.



adding a descriptive detail. In passing the information on to the next player, the second child adds another detail, and so on. The last child must be able to say out loud everything that has been passed along to him and add his own detail. The players who preceded him will assess the accuracy of his statement.

## PAGE 21

### EMPHASIS

Primary children enjoy rhyme, and rhymes help tune their ears to sounds in their language. They must recognize, for example, that *tan* does not rhyme with *ham*, nor *pies* with *rice*. The invention of rhymes also provides an engaging form of word play. Variations in kinds of word play can eventually lead youngsters to a sensitivity to both sound and meaning in language.

### EXPLANATION

Help children recognize the lesson title by saying that every underlined word on the page rhymes with the word next to it. Then point out the poem's title and see whether boys and girls know what a *jamboree* is. (You may need to tell them that it is a noisy merrymaking.)

Explain that the rhyme on this page is one pupils can have fun with, and invite them first to listen to it a time or two. Next read it to them line-by-line and let them think of other rhyming words, words that the poet did not use. If children need help, give clues. For example, to elicit *lamb*, you could say, "What white and woolly animal rhymes with *ham*?"

The following are some rhyming words you may want to help children call up or learn:

ham—*lamb, tam, clam, slam*

mustard—*flustered* (probably an addition to children's vocabularies)

steak—*bake, rake, lake, ache*

rice—*mice, nice, spice*

stew—*glue, few, dew*



mush—*rush, crush, blush, hush*  
prunes—*spoons, tunes*  
pie—*sky, my, fly*  
tea—*key, flea, see*—and *jamboree*  
shelf—*elf*

If anyone suggests a word that does not rhyme, try to make the child aware of the difference in sounds without diminishing his confidence. Say something like, “*Tan* is very close to rhyming with *jam*. You can hardly notice that the end sounds are different. But listen carefully—*tan, jam*. Now listen to *tam, jam*. Can you hear the difference? Which words rhyme?” If the child still does not recognize the difference in sounds, use the sounds in other positions—for example, *mews* and *news*, or *mice* and *nice*. Conclude this part of the lesson by replaying (or rereading) the rhyme and letting pupils chime in on the answers with their own or the poet’s rhymes.

In carrying out the lesson’s last suggestion, boys and girls may need help in selecting a subject. Give these children individual help, suggesting topics of one syllable that are easily rhymed—for example, *dog, cat, man, wig, clock*, or one of the easily rhymed words suggested above, like *lake* or *sky*.

**MATERIALS**  
*The New Linguistic*  
*Block Series, Set 1W*  
(Blocks 2, 3, 7)

## PAGES 22–23

### EMPHASIS

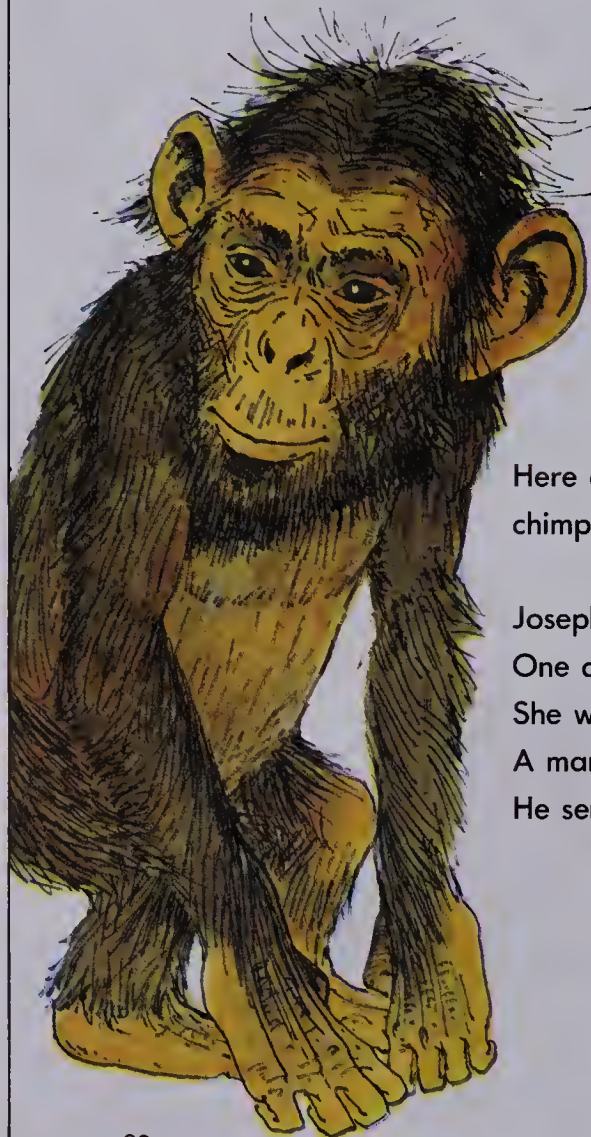
The chief purpose of this lesson is simply to build children’s awareness of a sentence as a unit of thought.

*At no time in their language lessons are pupils asked to answer questions in complete sentences. Usually, sentence fragments are satisfactory replies. The distinction between complete and incomplete sentences is demonstrated in this lesson by the use of partial sentences that do not resemble responses.*

### EXPLANATION

Have children identify the animal pictured on page 22. You may need to explain that it is not a monkey, but a special

## Making Sentences



Here are some sentences about a chimpanzee named Josephine.

Josephine was born in the jungle.  
One day she lost her mother.  
She was hungry and scared.  
A man found Josephine.  
He sent her to a zoo.

kind of ape called a chimpanzee. Ask whether anyone in the group has seen a chimpanzee at a zoo.

Read the lesson title with children; then read *Here are some sentences about a chimpanzee named Josephine*. Call attention to the first sentence and ask children to read it silently as you read it aloud. Continue through all five sentences, pointing out that each sentence tells something different about Josephine.



Look at the pictures and finish these sentences about Josephine.

A man gave Josephine a mop and a .  
Josephine put the mop in her .  
She cleaned the floor with the .  
Then she put the pan on her .



Draw a picture.  
Make a sentence  
about it.



23

Have children turn to page 23 and discuss what is happening in each picture. Read aloud the first partial sentence. Comment that something is missing. Ask for a word that will complete the sentence and make it sound right. The word should help tell what is happening in the first picture. Continue in a similar manner with the remaining sentence fragments.

Then encourage children to make up their own sentences about what Josephine might do at the zoo. Point out that it is easy for children to make up sentences, because they talk in sentences every day.

Read aloud the directions at the bottom of page 23. Explain that pupils may draw pictures of Josephine or that they may, instead, draw a picture of a pet or of something else that interests them.

After each child has drawn a picture, ask him to show it and to tell his sentence to the class. Accept each sentence, whether or not the child uses "standard" syntax. If children are able, they may write the sentences under the pictures.

## EXTENSION

1. The New Linguistic Block Series, Set 1W (Scott, Foresman and Company, 1968) is a set of thirty specially designed blocks that provides youngsters an opportunity to manipulate the components of their language. Children thus develop a more conscious familiarity with language patterns. For example, use of pages 4-5 of the *Workbook* for Set 1W or Duplicating Masters 4 and 5 would reinforce pupils' ability to form declarative sentences independently.

2. Conduct an oral exercise in which you begin sentences and call upon individual pupils to complete them. You might use pupils' surroundings as sentence topics, thus providing visual clues to help youngsters answer. The sentence beginnings could be similar to these:

1. Today Mary is wearing . . .
2. On the chalkboard . . .
3. Throw waste paper in . . .
4. I can sharpen my pencils in the . . .
5. Today the weather . . .
6. At recess time, you . . .



## EMPHASIS

Through observation, inference, and an exchange of ideas and information, pupils expand their knowledge of a regional way of life. Their learning provides subject matter for children to use in making sentences, an activity that builds concepts taught in the previous lesson.

## EXPLANATION

Suggest to youngsters that they can go anywhere in the world they wish without buying a ticket or even leaving the classroom; their imaginations can take them anywhere. Invite them to close their eyes and in their imaginations go to a cattle ranch.

Next let pupils open their books and compare what they imagined with what is pictured. Ask, "What can you see on a ranch? What do you see pictured that you saw when you imagined you were on a ranch? What else do you see in the picture?" Help children identify the labeled objects.

Develop concepts associated with these names, encouraging inquiry and inference that will carry pupils beyond mere recognition. For example, lead them to discuss why cattle are branded, why a corral fence is high, how a dog helps the cowboys, why cowboys wear chaps, or how it might feel to touch a cactus. Help children satisfy their curiosity about anything they find intriguing or unfamiliar.

Encourage imaginative responses to the question "What could you do on this ranch?" One youngster might imagine he is a visitor on the ranch, another that he is actually one of the cowboys, while others might take the roles of some of the pictured animals, telling what a coyote, horse, sheep dog, or dogie might do.

### Just Imagine

Imagine you are on this ranch.  
What could you see?  
Tell what you would like to do there.  
Draw a picture of a ranch.  
Make a sentence about it.





Pupils who live in ranch country will have an even broader range of topics to discuss. They may be aware, and others would be interested to know, how unlikely it would be that a coyote would expose itself to full view in broad daylight.

Make certain each child understands he is to make up a sentence to tell the class about his drawing. Help pupils think of a variety of things to picture and make up sentences about. Write a list of suggested words on the board. This list might include *lariat*, *lasso*, *chaps*, *chow*, *cowboy hat*, *stirrups*, *spurs*, *feeding pen*, or *airplane*, since some of today's ranchers own airplanes.

### EXTENSION

With stimulating pictures and picture books, let boys and girls take other imaginary trips to different areas of the country. An excellent book for this purpose is *Let's Imagine Being Places* by Janet Wolff and Bernard Owett (E. P. Dutton & Co., Inc., 1961).

As pupils gain skill and confidence in oral expression, their accounts of what they could do in each place can become more detailed. They can make up group stories which you can write down; if a tape recorder is available, individuals will enjoy recording their stories.



EMPHASIS

Children further their working knowledge of sentences as they hear, answer, and make up sentences that ask questions about nursery rhymes and storybook characters.

EXPLANATION

Before pupils open their books, invite them to listen to some rhymes they probably learned when they were smaller. Suggest that they listen very carefully if they want to answer questions about the stories the rhymes tell. (See page 97 if you do not have the record.)

After the rhymes have been heard, ask the questions on the page. Introduce each query with the word *question*: “The first question is . . . ; the next question is . . .” and so on. The answers are: a lamb; little Miss Muffet; a mouse; all the king’s horses and all the king’s men; old King Cole; and four-and-twenty, or twenty-four.

If it is necessary to prime thoughts when it is pupils’ turn to ask questions, introduce the ideas of asking where something happened or what someone was looking for. Let youngsters call on each other for the answers.

You might follow up the three directions on the page with the suggestion that each child think of another rhyme if he can, to ask a question about. You could remind a puzzled youngster of “Peter, Peter, Pumpkin-eater,” “Mary, Mary, Quite Contrary,” “Jack and Jill,” “Jack, Be Nimble,” “Little Bo-Peep,” or “Little Boy Blue.”

EMPHASIS

In their fun with riddles, youngsters respond to sensory imagery while searching for clues and coming up with answers. A bonus for pupils comes with one set of clues—hidden pictures. Visual discrimination is required to discover them.

MATERIALS  
Record, Side 1,  
Band 3  
or  
Listening Materials,  
Page 97

Sentences That Ask



Who followed  
Mary to school?



Who sat on a tuffet?



Who ran  
up the clock?

Who couldn't put Humpty  
Dumpty together again?



Who called for his  
fiddlers three?



How many blackbirds  
were baked in a pie?

Ask a question about the Three Little  
Kittens.  
Ask a question about Old Mother Hubbard.  
Ask a question about Little Jack Horner.



**MATERIALS**  
Record, Side 1,  
Band 4

## EXPLANATION

Before children listen to the recording, tell them that the poem on this page asks five questions that are riddles. Suggest that they listen just to learn what each riddle is.

After pupils have heard the poem, ask them the questions one at a time. Hint that if children cannot think of an answer, the illustration contains hidden pictures that give helpful clues to all but the last riddle.

Encourage pupils to form mental images that will help them think of solutions. For example, after the first answer has been given (*fish, goldfish*, or a similar term), ask, "What sight did the riddle make you imagine that helped you get the answer? What clue about sound was helpful?" Point out that when youngsters visualized a round glass container for an animal that makes no noise, a fish became a very likely occupant.

Answers to the other riddles are: a pet bird, perhaps a parakeet; a nesting bird, such as a robin; a squirrel; and a child. When all riddles have been solved, give pupils the fun of looking for any hidden pictures they haven't found. Tell them that all of the animals (except the child) and two of the houses can be found by careful inspection. These figures are marked in blue in this *Teacher's Edition* for your convenience.

## EXTENSION

Stimulate youngsters to invent riddles. Suggest that pupils begin by closing their eyes and picturing some animal. They might think about how it looks when it moves, what sounds it makes, and where it lives.

Next have them make up a riddle question to ask about it. Rhyming lines need not be required, but children should be led to ask questions that include enough information to make solutions possible or even easy.

## Do You Know?

### Do You Know . . .

by Ethel M. Wegert

Who lives in a house of glass so round  
And never, never makes a sound?

Who lives in a small wire house that swings,  
And sings and sings and sings and sings?

Who lives in a straw house in a tree  
And hides her babies from you and me?

Who lives in a hollow tree in the wood  
That he fills with nuts for his winter food?

Who lives in a house with Father and Mother  
And maybe a sister and maybe a brother?

"Do You Know" by Ethel M. Wegert, originally from *Child Life*, copyright 1942

EMPHASIS

Working with riddles, children review rhyme and ready themselves for the lesson that follows this one.

EXPLANATION

Tell pupils that today they will hear four more riddles and invite them to tell you what the title of the lesson is. Then read the question beneath the title and let children hear the first quatrain (Band 5). The answer to the riddle could be a chair, table, sofa, or bed. Elicit and accept as solutions several suitable alternatives.

Continue in the same manner with the remaining rhymed riddles. Answers are a needle, the moon, and an umbrella. The last rhyme is the longest and the most difficult to solve unless someone takes advantage of the picture clue. If children do not guess the riddle on the first hearing, let them hear it again. As a last resort, tell them that the picture illustrates the answer.

Comment that these are rhymed riddles, similar to the ones pupils solved in the previous lesson. Can youngsters pick out the rhyming words? Replay Band 5, or reread the first riddle. If children have difficulty picking out *four* and *floor*, ask what word rhymes with *four* and let pupils listen again.

Similarly, replay Bands 6 and 7, or reread the respective poems. If children pick out *I* as well as *cry* and *eye* or *sky* and *high* in these poems, accept it. Since it is not a terminal word of any line, *I* does not fit the pattern of the rhyme schemes; but it does rhyme, and quibbling about word position would only confuse youngsters.

Before children hear the last riddle again, ask them to listen for two words, one word to rhyme with *town* and another to rhyme with *all*.

MATERIALS  
Record, Side 1,  
Bands 5, 6, 7,  
and 8

Riddles

What am I?

I have legs,  
One, two, three, four,  
But I cannot walk  
Across the floor.

I can prick your finger  
And make you cry,  
But I can't see a thing  
With my one little eye.

I am round like a ball  
And I live in the sky,  
You will see me at night  
If you look up high.

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"I have legs," and "I can prick your finger" by Ruth Answorth, from *Lucky Dip* (Puffin Book). Reprinted by permission of Penguin Books Ltd.  
"I am round like a ball," by Marjorie Stephenson, from *Fives, Sixes and Sevens*, by Marjorie Stephenson. Copyright © 1968, reprinted by permission of Frederick Warne & Co., Ltd.





You can see me in the country,  
You can see me in the town.  
Sometimes I am up,  
And sometimes I am down.  
If the sun shines very brightly  
I am never there at all;  
But everyone can see me  
When the rain begins to fall.

"You can see me in the country," by Marjorie Stephenson, from *Fives, Sixes and Sevens*, by Marjorie Stephenson, Copyright © 1968, reprinted by permission of Frederick Warne & Co., Ltd.

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## EXTENSION

1. John Ciardi has written a few poems with open-end lines that leave the provision of the quite obvious rhyming words to readers (or listeners). One of these poems, "Someone," would be very easy for primary youngsters to complete. It is in his book *The Reason for the Pelican* (J. B. Lippincott Company, 1959). Slightly more sophisticated is "Summer Song" in Ciardi's *The Man Who Sang the Sillies* (J. B. Lippincott Company, 1961). Read the poems aloud, and let pupils sing out the missing rhymes.

2. Introduce an oral activity by writing on the chalkboard the question *What am I?* Beneath the question write a simple riddle like the one below.

I am little.

I am brown and white.

I can bark.

Read the question and the riddle to children and let them give the answer. Erase the riddle from the board, leaving the question. Ask for volunteers to dictate other riddles, which their classmates can guess.

If you prefer, children can draw pictures of their answers. In that way, each child will have a chance to consider answers, uninterrupted by the guesses of others.



## EMPHASIS

This lesson reinforces pupils' sensitivity to sound in language by inviting them to detect unrhymed words that have been substituted for rhyming words in well-known nursery rhymes.

## EXPLANATION

Before children open their books, invite them to listen to nursery rhymes that they probably knew before they began coming to school. After the rhymes have been heard, tell pupils to open their books to pages 30-31. Tell children to listen carefully as you read the first rhyme because there will be something wrong with what they hear. See whether youngsters can tell you what the question in the title asks. Then read "Twinkle, twinkle, little star . . ." in natural rhythm and intonation, giving no extra emphasis to the incorrect final word. Most children should readily note that *cloud* is not the right word.

When you have finished, ask whether there was anything that didn't sound right. Then ask whether someone can tell you the right word. (Although there are variations in wording in nursery rhymes, none of these variations concerns the words pupils are to name in this exercise.) If youngsters cannot think of *sky* immediately, read the rhyme again, omitting the final word and letting children provide it. Point out that *sky* rhymes with *high*. The other nursery rhymes can be handled in similar manner. Correct rhyming words are *door*, *well*, *pot*, *play*, *horrid*, *noon*, and *row*.

## MATERIALS

Record, Side 1,  
Band 9  
or  
Listening Materials,  
Pages 97-98

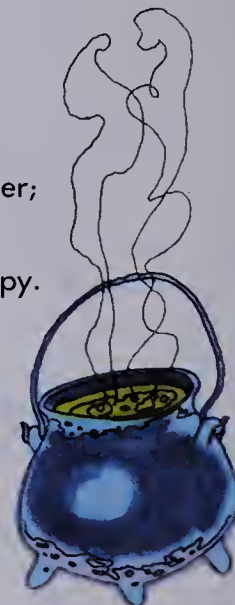
## What Is Wrong?



One, two,  
Buckle my shoe;  
Three, four,  
Knock at the window.

Twinkle, twinkle, little star,  
How I wonder what you are!  
Up above the world so high  
Like a diamond in the cloud.

Peter, Peter, pumpkin-eater,  
Had a wife and couldn't keep her;  
He put her in a pumpkin shell,  
And there he kept her very happy.



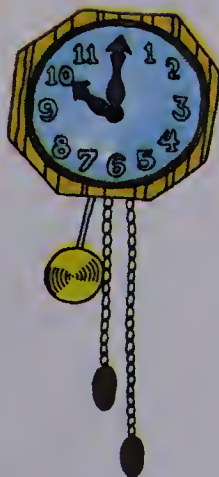
Pease porridge hot,  
Pease porridge cold,  
Pease porridge in the kettle,  
Nine days old.

Rain, rain, go away,  
Come again another day;  
Little Johnny wants to swim.



There was a little girl  
Who had a little curl  
Right in the middle of her forehead.  
When she was good,  
She was very, very good,  
And when she was bad she was mean.

A diller, a dollar,  
A ten o'clock scholar!  
What makes you come so soon?  
You used to come at ten o'clock  
But now you come at night.



Mary, Mary, quite contrary,  
How does your garden grow?  
Silver bells and cockle shells,  
And pretty maids all in a line.



31

## EXTENSION

For the pure enjoyment of playing with language, help youngsters make up couplets. Emphasis should be placed on end rhyme and not on the rhythm of the lines. Work with the class on the first couplet. On the board write an easily rhymed word such as *pan* and ask children to suggest words that rhyme. The list will probably include such words as *man*, *tan*, *can*, *fan*, and *ran*. Then tell pupils to make up a first line for a poem, ending it with one of these words (for example, *I saw a little man*). Then have children choose another word from the same list to end a second line that will complete the poem (for example, *who had a fish in a pan*).

After the class has done one or two more couplets and understands what is to be done, write on the board rhyming words that pupils suggest for *lake*, *cat*, *mop*, and *fun*. From these lists, children can make up their own rhymes.

## EMPHASIS

These pages focus attention on sequence—the orderly arrangement of related parts in a narrative.

## EXPLANATION

Since a teapot is just about the last place one would expect to find a tiger, youngsters should be given time to recognize the creature on page 32. They may decide he is a tomcat unless they are able to identify him from the caption below the picture. Explain that *The Tiger in the Teapot* is the name of a story and that it is not only about the tiger, but about the people pictured on page 33. Read aloud the story (see pages 98-99) while pupils look at the pictures to find out who the people are.

When the story has been read, help children identify the characters. Following the line of the question mark, they are Mama, Big Sister Susie, Great Aunt Josephina, the Twins, the Three Middle Boys, Middle Sister Jane, Papa, and Littlest Sister Josie.

The questions below will lead to discussion of the characters and help children remember the sequence of the story. After pupils recall each character's action, ask what the tiger did.

- Who discovered the tiger? This is what Mama said. [Reread what Mama said to the tiger.]
- Big Sister was helping, and this is what she told the tiger. [Reread what Big Sister said.] Perhaps Susie was used to bossing her little brothers and sisters. Who'll say what Susie said, in a bossy way?
- What did Great Aunt Josephina say about the manners of tigers?
- How did the Twins try to get the tiger out? Who knows a scary way to say what they said? Were they really going to be mean to the tiger? How do you know?
- How did the Three Middle Boys try to scare the tiger out of the teapot?
- What idea did Middle Sister Jane have to get the tiger out of the pot? Did her idea work?

MATERIALS  
Listening Materials,  
Pages 98-99

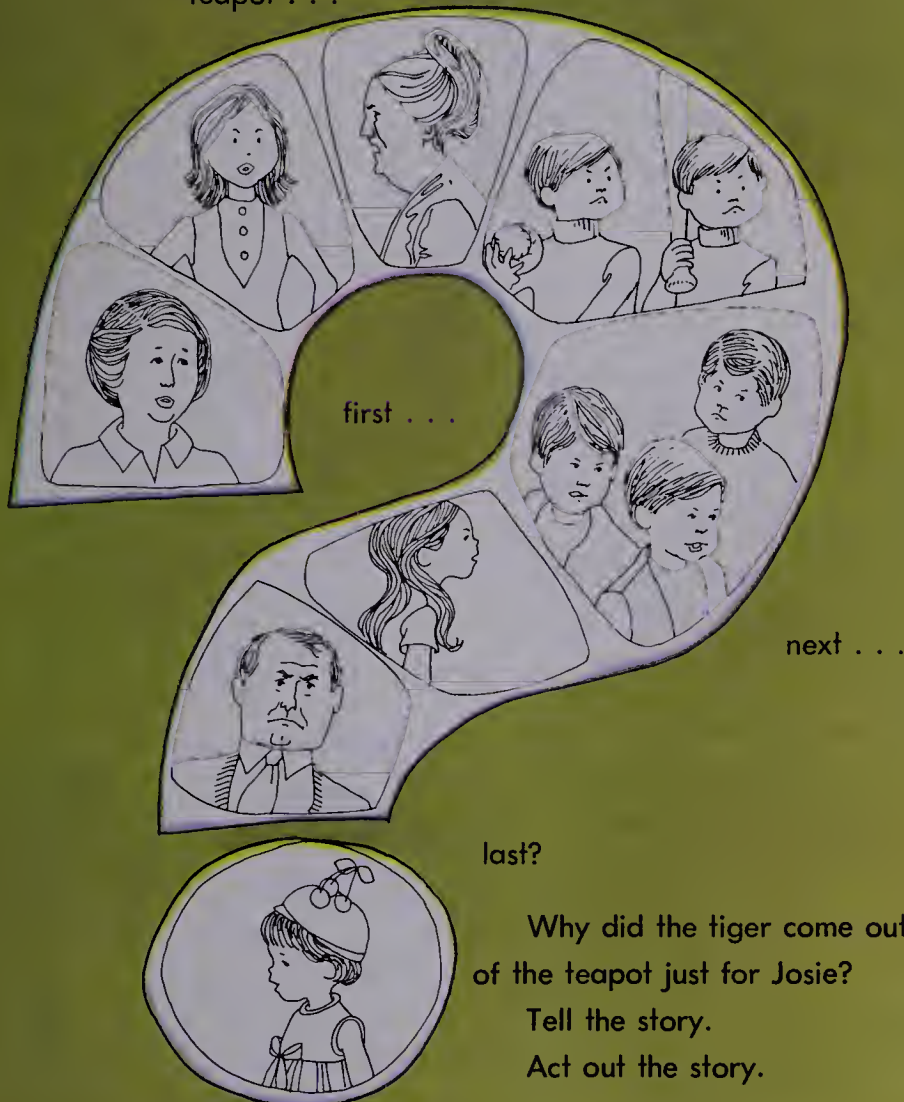


**The Tiger in the Teapot**



- Who roared into the kitchen next? Who'll thunder like Papa did when he threatened to call the police and the fire department?
- Who was the littlest sister? Why do you suppose the tiger came out only for her and for none of the others?
- Have you ever tried to make a person or an animal do something he didn't want to do? If you succeeded, how did you do it?

Who tried to get the tiger out of the teapot . . .



33

Check pupils' understanding that a great aunt is the aunt of a parent as well as of the children and that twins come or exist in many forms—including animals, cities, and mountain peaks.

In the round-robin telling of the story, call upon individuals with such questions as "Who tried first?" "Who tried next?" and "Who tried last?"

Most groups will need to hear and tell the story more than once before they dramatize it. Encourage pupils to speak and act in the way they believe the characters would and to use the words that come naturally in expressing the characters' ideas. Do not have pupils memorize the dialogue.

## EXTENSION

1. Like most stories, this one can be used for vocabulary development. Present words from the story in brief sentences such as those below. Underline the words you wish children to understand and discuss words that express similar meanings. Ask children for alternate words and provide other synonyms yourself. A few examples are listed in parentheses.

1. The family owned a tremendous teapot. (*enormous, huge, gigantic*)
2. The twins said they would thump the tiger. (*hit, whack, bang, swat*)
3. Papa was in the sitting room. (*living room, parlor, family room*)
4. Papa thundered at the tiger. (*roared, yelled, hollered, shouted*)
5. Josie hoped the teapot was not cramping the tiger's tail. (*hurting, squeezing, pinching*)

2. In creative composition, children can invent many variations of the basic situation in *The Tiger in the Teapot*. Use the alliterative title to spark ideas. Ask for other titles that have the same sound at the beginning of the main words. Suggest *The Cat in the Cup* as a for-instance. Then ask where an elephant might decide to stay. (In an elevator?) Pupils might put a lion in the laundromat or a hamster in the hammock.

Write pupils' story or stories on the chalkboard or on chart paper. Or tape the stories and write them down later.



## EMPHASIS

In this lesson, two poems give youngsters an opportunity to interpret rhythmic language in bodily motion as they would a tune. The lesson also calls for dramatization and projection of mood.

## EXPLANATION

Ask children what they do when they hear happy, bouncy music. Some may sing, dance, beat out the time, or pretend they are playing a musical instrument. Try to bring out a variety of responses, using leading questions if necessary. Then tell pupils that the poem on page 34 is about just what they have been discussing. It is called “Following the Music.”

Play the recording (Band 10) or read the poem through once and then point out to youngsters that the poem itself resembles music. To clarify this statement, suggest that pupils clap their hands softly as they listen to the poem again. In a third hearing, let boys and girls stand and go through all the motions enumerated in the poem—stamp, wiggle, clap, reach up, touch down, and rock.

Pupils may want to go through the motions to the accompaniment of the poem several times before they turn their attention to the next page.

Introduce “You Do It Too” by asking youngsters whether they have ever pretended they were animals. What animals? How did they imitate them? Tell children that “You Do It Too” is about different motions animals make, and have pupils listen to the poem (Band 11) a couple of times.

Then ask which child thinks he can show the class how a kangaroo jumps. Call upon volunteers singly to demonstrate. Bring out that a kangaroo seems to be squatting most of the time, encouraging imitators to assume a kangaroo-like stance. Ask whether a kangaroo takes little bitty jumps or great big ones.

**MATERIALS**  
Record, Side 1,  
Bands 10 and 11

## Poems

### Following the Music

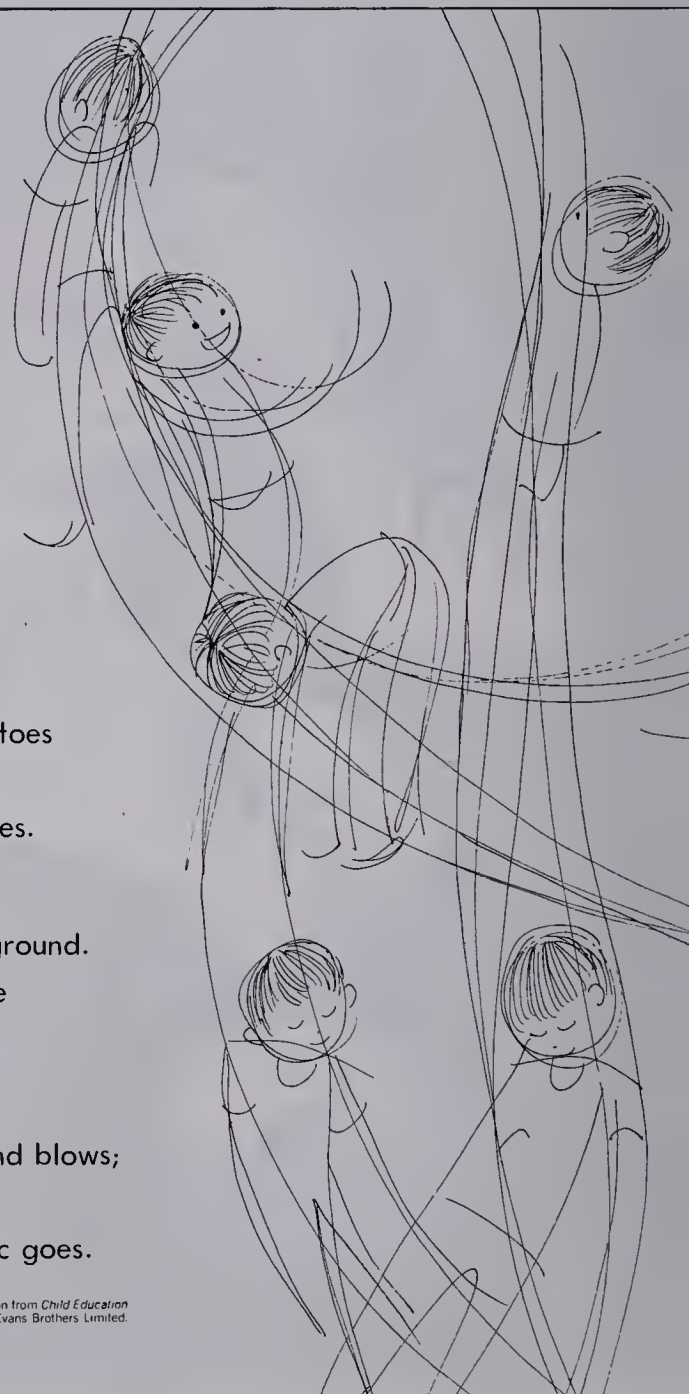
by Hilda I. Rostron

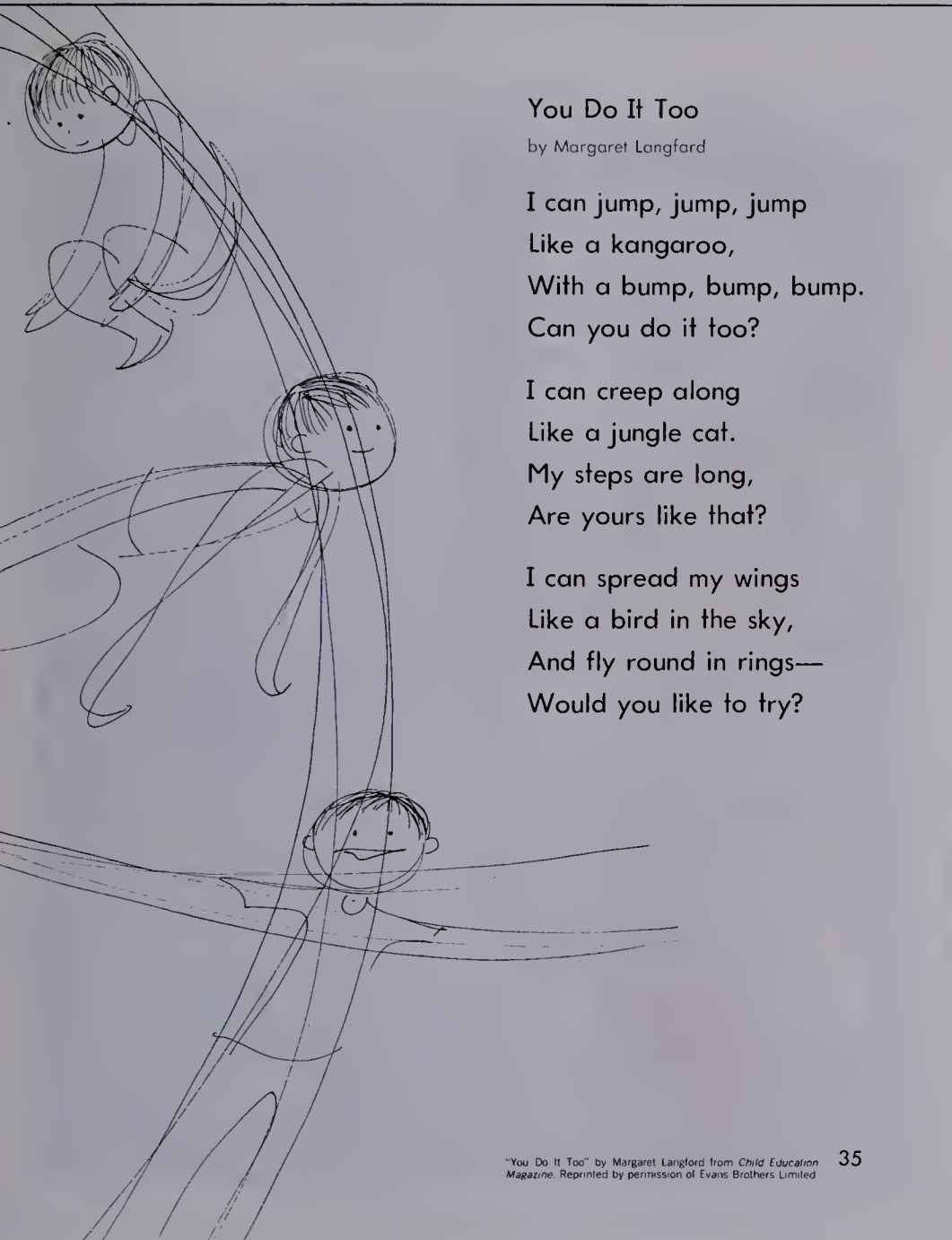
I stamp my feet  
And wiggle my toes  
And clap my hands  
As the music goes.

I reach to the sky  
And touch the ground.  
Up and down to the  
Music sound.

I rock to and fro  
The way the wind blows;  
It's fun to go  
Where the music goes.

34 Following the Music" by Hilda I. Rostron from *Child Education Magazine*. Reprinted by permission of Evans Brothers Limited.





### You Do It Too

by Margaret Langford

I can jump, jump, jump  
Like a kangaroo,  
With a bump, bump, bump.  
Can you do it too?

I can creep along  
Like a jungle cat.  
My steps are long,  
Are yours like that?

I can spread my wings  
Like a bird in the sky,  
And fly round in rings—  
Would you like to try?

"You Do It Too" by Margaret Langford from *Child Education Magazine*. Reprinted by permission of Evans Brothers Limited

35

Next ask pupils for examples of jungle cats. Bring up the tiger of the preceding lesson and add a leopard and a jaguar. Then let single volunteers take turns showing how a jungle cat creeps along. By suggestions and comments, lead each performer to be sly and slinky and to take the long, low steps described in the stanza.

Go through the same procedure with the bird's graceful and slow arcs through the sky.

When pupils have a good idea of the actions they will want to execute for each stanza, replay the recording as accompaniment. Because the actions described in "You Do It Too" are a little more boisterous than the ones in "Following the Music," you may want groups of five or six to take turns acting out the poem, rather than to have the entire class perform together. If so, replay the recording as many times as necessary for each group to go through all the motions. By that time, boys and girls will probably know the poem by heart.

### EXTENSION

On other days, let youngsters interpret music in different ways. They could do it through bodily motion, by drawing pictures that the music brings to mind, or by describing a scene or incident that they believe would suit the music. Select different kinds of music that have obvious and contrasting moods and rhythms—for example, "The Dance of the Sugar Plum Fairies," "March of the Tin Soldiers," "Mood Indigo," and "Flight of the Bumblebee."



# EMPHASIS

Children interpret a picture story, learning to amplify a sequence of events by observing detail and using imaginations.

# EXPLANATION

When you ask pupils to find a story in the illustrations, explain that the four pictures on page 36 precede those on page 37 so that children will not try to "read" across both pages.

Let pupils investigate all the pictures before they attempt to put the story into words. Suggest that they look at each pictured event carefully to learn all they can about it and to imagine what the characters might be saying or what they might be thinking and feeling. Ultimate interpretations are likely to be variations on the following outline:

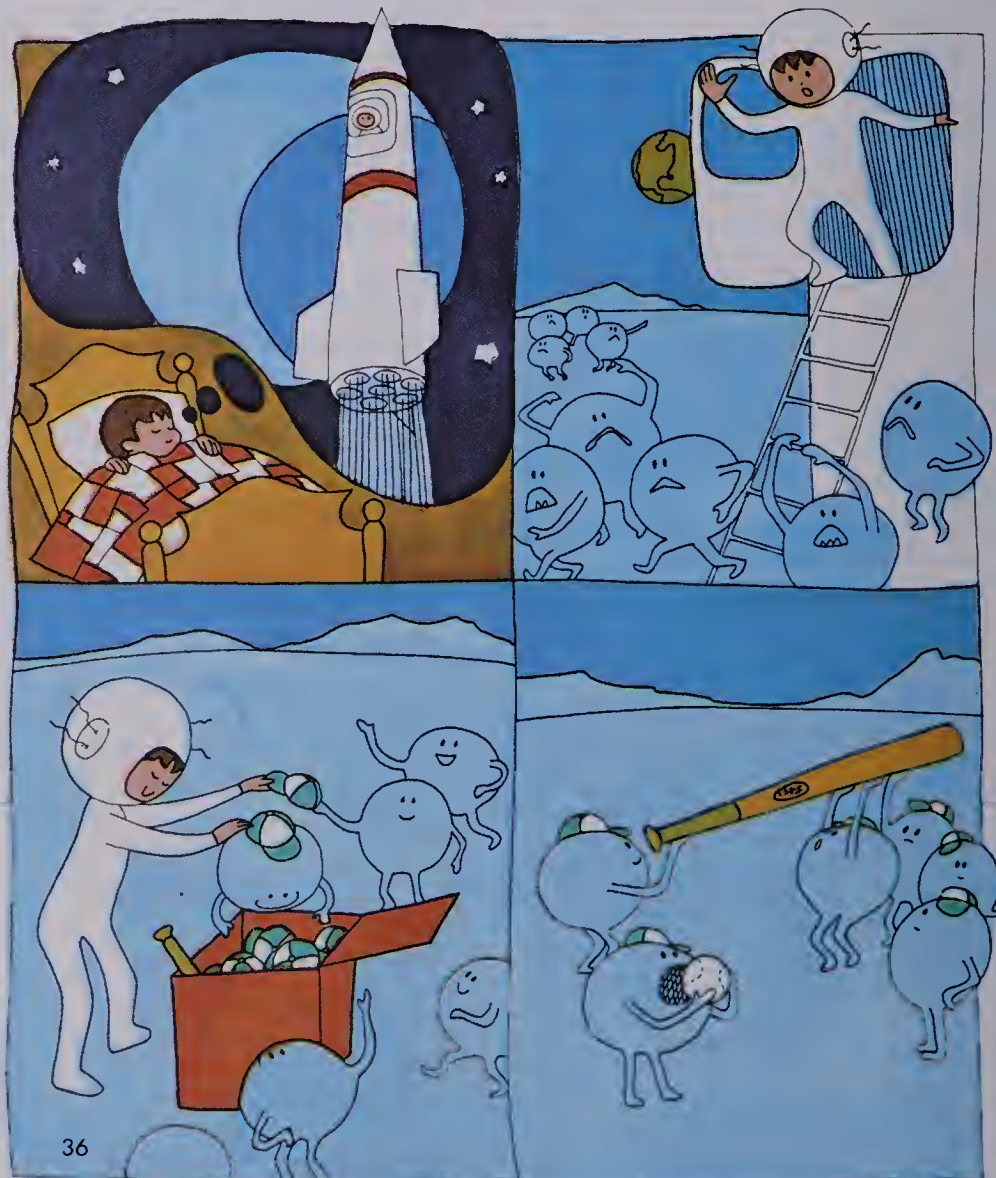
A boy dreams he is blasting off into space in a rocket. He arrives on the moon (or some other celestial body). The little creatures who live there ("moonlings," perhaps, since this adventure turns out to be just a dream) do not seem very pleased about the visit, but when the boy opens a box of baseball equipment, they become interested and curious. They have never played baseball and do not know what to do with the ball and bat. One moonling tries to eat the ball. Another tries to use the bat as a telescope.

After distributing green-and-white baseball caps, the boy shows the moonlings how to play baseball. A game is started.

When the game is over, the players show their appreciation by presenting a boy-size baseball cap to the boy. (Maybe it is a manager's cap?)

Then the boy wakes up to find that his adventure was a dream. He is very puzzled, however, because there is a green-and-white baseball cap lying on the chair beside his bed!

## A Picture Story to Tell





Let pupils begin by giving the boy a name. Then as they develop the narrative, ask questions that will fill it out with details. For example, ask how the little creatures seem to feel about the boy's arrival if pupils do not include that detail. Encourage imaginative additions, perhaps by complimenting a child who includes a conversational exchange between the boy and the moonlings.

The mysterious ending should draw a few exclamations from the class. What do pupils make of it? Do they like a story ending that has a hint of mystery?

Let boys and girls dictate a final version of the story to a tape recorder if one is available. At that time have them give the story a title.

### EXTENSION

1. At another time, remind children of the boy's adventurous dream. Comment that just about anything can happen in dreams, and inquire about interesting ones that pupils may have had.

After youngsters have swapped experiences, suggest that each child tell about a dream in a picture story. Youngsters' finished papers can be made into a booklet for the use of another first grade or a kindergarten class.

2. *Where the Wild Things Are* by Maurice Sendak (Harper & Row, Publishers, Incorporated, 1963), *Tigers in the Cellar* by Carol Fenner (Harcourt, Brace & World, Inc., 1963), and *A Very Special House* by Ruth Krauss (Harper & Row, Publishers, Incorporated, 1953) are all books about dreams. If the books are in your library, read one or two of them aloud, displaying the illustrations, to give children an idea of the broad subject matter that can be presented through dream situations.



## EMPHASIS

After children discover that word order can affect sentence meaning, they are encouraged, by the use of paired pictures, to distinguish the different meanings that sentences may have when the order of some of their elements is changed.

## EXPLANATION

Write two sentences on the board:

The girl has her head on her hand.

The girl has her hand on her head.

Call upon a girl to take a seat in front of the room. Then point out the first sentence, read it aloud, and ask the girl to show what the sentence describes. Check the accuracy of her position with the class.

Next say to the girl, "Now I will read the second sentence, and you show us what it describes." Have the class again check the accuracy of her position.

On the board, point out that the words in each sentence are the same, and ask what is different about the two sentences. Pupils will notice that *head* and *hand* have changed positions. Comment that because word order can change the meaning of sentences, a listener must do more than just listen to words to get the sense of what speakers are saying. He must pay attention to how words fit together. An easy way for a listener to do this is to picture in his thoughts whatever the words describe.

*If there is a possibility that any youngster will not know the meaning of striped, jack-o'-lantern, or seal, have pupils identify the striped cat, a jack-o'-lantern, and a seal on pages 38-39 before you continue with the lesson.*

Suggest that pupils concentrate on picturing what you are saying as you read aloud one of the sentences (read either one) in the first pair listed below. Children might close their eyes if that would help. Then have them point to the picture in the text that illustrates the meaning. After you have checked the

## Fun with Sentences







accuracy of each child's response, continue in the same manner with the remaining sentences.

1. The girl has her head on a pillow.  
The girl has a pillow on her head.
2. The striped cat is sitting on the chair.  
The cat is sitting on the striped chair.
3. The seal threw the ball to the man in the pool.  
The seal in the pool threw the ball to the man.
4. The little jack-o'-lantern had a big smile.  
The big jack-o'-lantern had a little smile.

Note those children who have difficulty locating correct illustrations. As soon as possible after the lesson is finished, work with them in a special group. Write each pair of the sample sentences on the board. Have youngsters note the changes in word order and the accompanying changes in meaning. Then help them see why each sentence describes a certain illustration.

### EXTENSION

With a gamelike approach, encourage youngsters to concentrate on meanings as they listen to sentences. Have several pupils at a time illustrate meanings, as the child was asked to do in the first part of this lesson. Let these children wait until they have heard a sentence and then see how quickly and accurately they can assume the correct positions. You could use these pairs of sentences.

1. The child has his hand in a book.  
The child has a book in his hand.
2. The child has a chalk mark on his shoe.  
The child has his shoe on a chalk mark.
3. The child put a piece of paper under an eraser.  
The child put an eraser under a piece of paper.
4. A girl gave a boy a pencil.  
A boy gave a girl a pencil.
5. The child on the chair tapped his toe.  
The child tapped his toe on the chair.



## EMPHASIS

The concise imagery in four brief poems demonstrates to youngsters that ideas can be effectively communicated in a few well-chosen words.

## EXPLANATION

*Informal discussion preceding or following the hearing of a poem can heighten children's understanding and appreciation of it. In guiding discussion, however, ask questions that are exploratory rather than inquisitory, expanding youngsters' thinking rather than testing it. Let the group's interests and abilities guide the amount and kind of questions asked. If discussion follows the hearing of a poem, children should hear it again when discussion has ended.*

After pupils learn the lesson's title, lead them to note that the first poem has only nineteen words. Before they hear the poem, see whether they know what a firefly is, and that it is sometimes called a *lightning bug*. Let children who have watched one at night tell why both names are appropriate.

Then invite boys and girls to listen to an idea about a firefly that occurred to a Chinese poet long, long ago (in the eighth century). You might mention that the poet's full name was Li T'ai Po (lĕ.tī pō), as given in pupils' books, but that he is more often called Li Po, as on the recording. If children note a slight difference between the recorded version and the poem in their texts, explain that poems and stories written in languages other than English are often translated in different ways.

Because all four poems are recorded on a single band, reread "Firefly" before discussing it. Then have pupils tell what Li Po thought the firefly seemed like. Because a firefly's dancing light excites imaginations, briefly explore children's ideas about this glowing insect. Some youngsters may reveal factual curiosity about the little bug's luminescence, while others may have fanciful thoughts. If children's ideas are limited to the practical, stimulate imaginations. Suggest

## MATERIALS

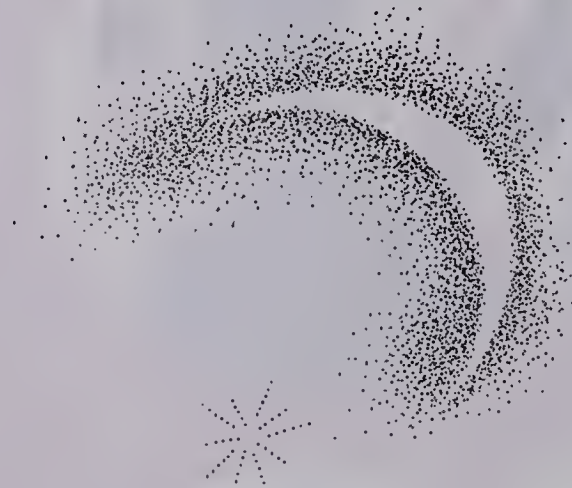
Record, Side 1,  
Band 12

## In a Few Words

### The Firefly

by Li T'ai Pa

I believe  
That if you flew  
Up to the sky  
You would twinkle  
As a star  
Beside the moon.



### November Night

by Adelaide Crapsey

Listen . . .

With faint dry sound,  
Like steps of passing ghosts,  
The leaves, frost-crisp'd, break from the trees  
And fall.

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"November Night." From *Verses*, by Adelaide Crapsey. Copyright 1922 and renewed 1950 by the Adelaide Crapsey Foundation. Reprinted by permission of Alfred A. Knopf, Inc.

fanciful possibilities—perhaps the fireflies could be fairy messengers, or their lights might be the crickets' streetlights.

Next suggest that pupils listen to the poem again to notice how well Li Po stated his idea in just a few words.

In introducing "November Night," say that the first word of the poem tells children what to do in their imaginations. After pupils have heard the poem again,

let them describe what kind of sound they imagined. If you receive the matter-of-fact reply "leaves falling," develop appreciation of the poem's imagery. Ask:

- Is a *faint dry sound* a soft or a loud sound? Can you think of something else that makes a faint dry sound? [Paper drawn lightly over a surface can demonstrate this sound.]
- What sort of sound would you hear if a ghost were to pass by you? Who will act out the *steps of passing ghosts*, so others will know how a ghost walks? Why do you suppose the poet says the sound she heard was *Like steps of passing ghosts* instead of *Like steps of first-graders*?
- What happens to leaves in the autumn of the year? [Bring out that they not only change color and fall, but that they become *crisp*, or curled up and easily broken.]

Pupils might very quietly—or perhaps with small sighs—act out falling leaves. Children should then listen to the poem again. Remind them to hear not only the words of the poet, but also to imagine the sound she describes.

Tell pupils that the next poem compares rain to something, and that they may listen to it again to learn what that something is. Afterwards, ask one or more of the following questions, reading portions of the poem when it would be helpful.

- What is the rain compared to?
- Why is *mouse-gray* a good color for this kind of horse?
- What does the horse wear that would flash like splashes of rain as its hoofs beat upon the rooftops? [Although *shod* is not commonly heard except in reference to horses, children should easily infer from context that the term means "equipped with shoes"—in this case, a silver one.]
- Do you think the poem describes a brief, light shower or a steady down-pour? Why? [Have a few children tiptoe and then gallop around the room. Then let pupils tap on their desks with their knuckles—first as a tiptoeing rain might sound, then as a galloping kind of rain.]

### The Rain

by Rowena Bennett

The rain, they say, is a mouse-gray horse  
That is shod with a silver shoe;  
The sound of his hoofs can be heard on the roofs  
As he gallops the whole night through.

### Winter Moon

by Langston Hughes

How thin and sharp is the moon tonight!  
How thin and sharp and ghostly white  
Is the slim curved crook of the moon tonight!

Draw a picture of the moon in the poem.

"The Rain" from *Songs From Around a Toadstool Table* by Rowena Bennett. Copyright 1930, 1937, by Follett Publishing Company. Copyright © 1967 by Rowena Bennett. Reprinted by permission of Follett Publishing Company.

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Read "Winter Moon" through once more and comment upon the clarity of the brief description. Ask whether *slim curved crook* describes a big round moon or a part moon. Let someone make a crook with his arm. Point out the phrase *ghostly white* and ask what other poem talked about ghosts.

Suggest that children listen to the poem again and think about how they would draw the moon that Langston Hughes describes. Then let a volunteer or volunteers make a chalk illustration on the board.

In conclusion, you may want to discuss the lesson title in relation to the poems children have heard. Develop the idea that in just a few words the poets have enabled pupils to see and to think about a firefly, an autumn night, the rain, and a winter moon.

## In a Few Words

### The Firefly

by Li T'ai Po

I believe  
That if you flew  
Up to the sky  
You would twinkle  
As a star  
Beside the moon.

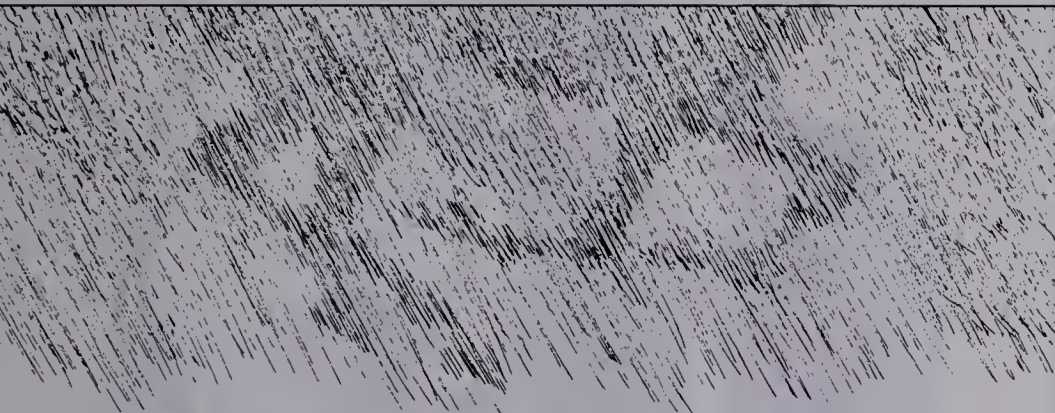
### November Night

by Adelaide Crapsey

Listen . . .

With faint dry sound,  
Like steps of passing ghosts,  
The leaves, frost-crisp'd, break from the trees  
And fall.





### The Rain

by Rowena Bennett

The rain, they say, is a mouse-gray horse  
That is shod with a silver shoe;  
The sound of his hoofs can be heard on the roofs  
As he gallops the whole night through.

### Winter Moon

by Langston Hughes

How thin and sharp is the moon tonight!  
How thin and sharp and ghostly white  
Is the slim curved crook of the moon tonight!

Draw a picture of the moon in the poem.

"The Rain" from *Songs From Around a Toadstool Table* by Rowena Bennett. Copyright 1930, 1937, by Follett Publishing Company. Copyright © 1967 by Rowena Bennett. Reprinted by permission of Follett Publishing Company.

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## EXTENSION

1. From time to time read the class a poem containing precise imagery that youngsters can illustrate. Children might make their own illustrated poetry books, or selected drawings could be pasted into a class book. Suitable poems can be found in such anthologies as *Time for Poetry* by May Hill Arbuthnot and Shelton L. Root, Jr. (Scott, Foresman and Company, 1968). Poems especially selected for illustrating make up *The Poetry-Drawing Book* and *The Second Poetry-Drawing Book*, edited by William Cole and Julia Colemore (Simon & Schuster, Inc., 1960 and 1962, respectively).

2. Suggest that youngsters say a few words about something they have seen or heard—perhaps a different kind of rain, a spring day, a grasshopper, or the sun.

3. Children might compare the two versions of "Firefly," the one in their books and the recorded version. Bring out that in both versions the firefly is compared to a star, but that the words and ideas are not exactly alike. If pupils prefer one version to the other, ask why they have that preference. However, do not make pupils feel that one answer is "wrong" and the other is "right."

## EMPHASIS

This lesson emphasizes storytelling, recognition of a problem, vocabulary development, and dramatic play.

## EXPLANATION

At a convenient time before class, write the three rhymes from the story on the board. Begin the lesson by reading the title of the story and asking what a *skipping rope* is. With the visual clues on the page children will easily identify it as a *jump rope*, *jumping rope*, or any of the names by which skipping ropes are known in their community. Invite some of the children to tell their ideas of what a magic skipping rope might do before they listen to the story.

Following the reading, these questions and comments will bring out the essential steps in the story:

- What was magic about the skipping rope? How did the girl usually get it to start and stop? (Or ask whether the girl worked the rope by saying something or doing something.)
- When the girl forgot the stopping rhyme one day, she had a problem and so did her family. What was the problem?
- Who solved the problem? How did he solve it?

Read each of the three rhymes from the story through once and have children repeat them with you on a second reading. Then have children take turns telling the story, with all chiming in on the rhymes at the appropriate moments in the narration. If possible, let pupils manipulate figures on a flannel board as the story is told.

Words whose meanings may need to be clarified are *dull*, *rage*, *bobbing*, *gasp*, and *poet*. Recall that when the whole family was caught in the rope's magic, everyone was bobbing up and down. Invite someone to show what the word *bobbing* means. Point out the word *dull* in the first rhyme on the board. Explain that *dull* means anything that isn't very interesting, and ask various children to name just one thing that they consider

## MATERIALS

Record, Side 1,  
Band 13  
or  
Listening Materials,  
Pages 99-100





dull. Other children may gasp "Stop, stop!" and other phrase as if they were angry. The word *poet*, surprisingly, can many children who are quite familiar with the meaning of *poem*.

Suggest that children become poets for the moment and invent other rhymes to stop the skipping rope. Since rhyming words can impose unnatural restraints on young imaginations, tell children their "rhymes" need not have rhyming words, but would sound very nice if they had rhythm. Youngsters might clap softly as they compose.

As an alternate (or additional) activity, the group may be asked to complete such jingles as these:

You can't trick me,  
You silly rope,  
I'm smarter than  
A rope, I \_\_\_\_\_.

Rope, rope,  
Go away.  
Come again  
Some other \_\_\_\_\_.

Hocus pocus  
Slickery slack!  
Go away, rope,  
And don't come \_\_\_\_\_.

Tired of skipping,  
Don't want to hop.  
Please, dear rope,  
\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_!

Acting out the story can be a glorious romp in which the whole class will eventually take part. After child, father, mother, and dog are bobbing up and down, let others join as fast as they can think of such other relatives as sister, brother, aunt, uncle, cousin, grandmother, and grandfather. When eligible relations are used up, add pets. Continue with such helpers as grocer, mailman—perhaps "rich man, poor man, beggar man, thief, policeman, fireman, Indian chief," and so on, until only a poet is left to banish the raging rope.

### Let's Listen



What helped Clyde make up his mind?



## EMPHASIS

Pupils concentrate on visualization while listening, a skill that should be acquired at an early age and refined as the listener matures.

*A reader can adjust his reading pace to the act of visualization, and he can reread portions of text to sharpen his images. A listener, on the other hand, usually has neither of these options. He must rely on instantaneous imagery and hope it is accurate.*

## EXPLANATION

Tell boys and girls that today they will hear a story about a cat who was all mixed up about what kind of animal he was. He thought of several animals he might be, but when he looked carefully at himself in a mirror he could see he was not any of them. Finally, he did make up his mind about what he was.

Suggest that as children listen to "A Cat Named Clyde," they think about Clyde's reasons for his decisions, making pictures in their minds of both Clyde and the other animals.

If children have had no background for visualizing the animals named in this lesson, permit them to open their books and identify each animal before they listen to the story. If boys and girls are familiar with the appearance of the animals, books should remain closed until they have heard the story. Then let them turn to page 43 and talk about each mirror-framed picture in turn. Pupils' phraseology may differ from the text listed below, but they should agree on the reasons why Clyde decided he could not be these animals.

- skunk—Clyde's stripes went the wrong way.
- bee—Clyde had no wings.
- zebra—Clyde was orange, and his legs were different from the zebra's.
- giraffe—Clyde's neck was not long enough and he did not have spots.
- elephant—Clyde was too small.
- bug—Clyde was too big.
- fish—Clyde was too fuzzy.
- dog—Clyde just knew he wasn't one.

## MATERIALS

Listening Materials,  
Page 100



The  
Magic  
Skipping Rope

### Let's Listen



What helped Clyde make up his mind?

43

Pupils should recall three similarities that were the basis for Clyde's conclusion that he was a tiger: like a tiger, Clyde had a long tail, orange stripes, and crooked whiskers.

Some children will probably point out that Clyde did not note the differences between himself and a tiger—for example, differences in size and color. You might comment that cats come in different sizes and colors, but they are all cats; so perhaps Clyde can be excused for his decision. After all, tigers are a kind of cat.

If youngsters have done well in recalling imaged detail, tell them so. Then end the lesson on a note of fun. Let them act out Clyde's behavior after he decided he was a tiger.

### EXTENSION

1. While children are caught up in the humor of this tale, you might encourage them to add a dash of their own humor. Ask what they would say to Clyde if they were to meet him on the playground or in their own backyards. These ideas could lead to playing the parts of Clyde and a child in imaginary encounters.

2. The fact that the illustrations on this page are in sequential order (going left to right in the three rows) makes the page useful in helping children who need practice in recalling sequence. As a preliminary to the exercise, draw pictures of each mirrored animal for use on a flannel board or Magneboard. Or have pupils draw the pictures.

After the group of pupils has listened to the story again, have individuals retell parts or all of the story, first with the help of the illustrations in their books and then by placing the appropriate pictures upon the board as Clyde's thoughts are described. Listeners should use the pictures in their books to check the accuracy of the storytellers.



## EMPHASIS

This lesson introduces children to view-point in terms they can understand. They are asked to project themselves into the place of other beings and to imagine how those beings see specific objects.

## EXPLANATION

Begin by calling attention to the picture at the top of the page. Help pupils recognize that the boy is kneeling on a curb and studying an ant hill. Then read the poem aloud and deepen children's understanding of the idea in it with such questions as these:

- Why might a person seem like a giant to ants?
- How might a curbstone seem to ants? [perhaps like a mountain or a high wall]
- What might puddles after a rain seem like to ants? [rivers, lakes, oceans]
- How do you think you would feel if you met a giant so tall he could rest his elbows on a house top?
- Why might ants worry about people?

Draw attention to the group of pictures in the lower-left corner of the page. Ask children to imagine that a boy is holding his foot directly above an ant hill, and have pupils answer these questions:

- Which picture shows the way the shoe would look to the ants? [If necessary, help children identify the left shoe as the one seen from the ant's point of view.]
- Which picture shows how the shoe would look from the direction the boy would see it?

*Whenever a pupil has trouble understanding a viewpoint, demonstrate with some object in the classroom. Have the child assume the viewer's position in relation to an object. For example, hold a shoe directly above a child's head so that he has the viewpoint of the ants. Improve whenever necessary—an eraser with chalked-in headlights, tail lights, and side door could represent a car; an inverted cup could be a bell.*

## How Does It Look?

### Ants Live Here

by Lilian Moore

Ants live here  
by the curb stone,  
see?  
They worry a lot  
about giants like  
me.





Call attention to the lower-right group of pictures. Point out the worm, the bird, and the girl with the umbrella. Ask:

- Which animal is looking up at the umbrella?
- Which animal is looking down at it?
- Imagine you are the worm looking up at the umbrella. Which picture shows the umbrella you would see? [lower-left view of umbrella]
- Who would see this view of the umbrella? [Indicate the lower-right umbrella, which shows the bird's view.]
- The girl is looking straight ahead. What would she have to do to see the worm's view of the umbrella? [By turning her head upward and looking up, she would have a closer look at the worm's view.]
- If the bird flew up higher and looked down, would the umbrella look larger or smaller to him? [Bring out that things seen at a distance look smaller than when seen close.]

Proceed in the same way with the pictures on page 45. The individual views of the objects to be discussed are identified below for your convenience.

The illustrations that show the different physical points of view of the car in the upper-left group of pictures are: left, car as seen by girl; center, car as seen by man; right, car as seen by boy.

The illustrations that show the different views of the bell are:

left, bell as seen by dog;  
center, bell as seen by woman;  
right, bell as seen by boy.

The illustrations that show the different views of the table are:

left, table as seen by boy;  
center, table as seen by man;  
right, table as seen by cat.

The illustrations that show the different views of the birdhouse are:

left, house as seen by bird;  
center, house as seen by butterfly;  
right, house as seen by boy.

Occasionally reinforce understanding of differences in points of view by asking such questions as those on page 44a.



- Which picture shows how the car would look if you were riding in the car behind it? [center view]
- Why is the dog's view of the bell different from the boy's?
- Who might think the table looks like a roof? [the cat]
- Which view of the birdhouse would the bird be likely to see from high in the sky? [center view]

## How Does It Look?

### Ants Live Here

by Lilian Moore

Ants live here  
by the curb stone,  
see?  
They worry a lot  
about giants like  
me.



## EXTENSION

1. Pupils can have fun answering the questions below and at the same time acquire an awareness of the effect of emotion and opinion on point of view. Provide helpful information when necessary. For example, you may need to draw a picture of a fly swatter on the board.

- How would you describe a fly swatter?
- How would a fly describe a fly swatter if he could?
- How would you describe a fly?
- How do you think a hungry frog would describe a fly?
- How might a fly describe you?
- How might the fly describe you with a fly swatter in your hand?

2. Children will enjoy identifying the points of view in such poems as "If I Were Teeny Tiny" by Beatrice Schenk de Regniers in her book *Something Special* (Harcourt Brace Jovanovich, Inc., 1958), and "Beetles," "Out Walking," "To Be a Duck," "Cocoons," "Tall," "Bird Talk," and "Mrs. Brownish Beetle," all in Aileen Fisher's *Up the Windy Hill* (Abelard-Schuman, 1953). Two poems in this vein in *Time for Poetry*, by May Hill Arbutnot and Sheldon L. Root, Jr., are "The Prayer of the Cat" and "The Prayer of the Little Ducks" by Carmen Bernos de Gasztold.





EMPHASIS

Children practice using the past-tense forms of the irregular verbs *see (saw), blow (blew), find (found), run (ran), tell (told), take (took), go (went), hold (held), and give (gave)*. The underlying intent of the lesson is to make the appropriate past-tense forms of irregular verbs *sound* right to pupils.

EXPLANATION

**A reminder:** *The speech habits of children are intimately related to the speech patterns of their families and to community dialects. Change toward standard usage must be gradual and cannot be forced. Too much stress on correct forms can have the effect of hobbling a child just when he needs to be freest and most confident in the spoken expression of his observations, thoughts, and feelings. The purpose of lessons such as this is not corrective in the narrow sense; rather it is to help children become aware of the existence of standard forms through hearing and saying them.*

Introduce the boy on page 46 by saying, "This is William. What is happening to the balloon he is blowing up? Do you think he was trying to make the balloon burst? Let's find out whether that's what he really was doing. I'll read you a story about him. Listen."

William lived with Grandmother in an old house. He had no one at all to play with and sometimes he felt lonely.

One morning when he woke up, he found a balloon tied to his bed. On the balloon was a note. It said:

*Blow me up until I burst. Inside me you will find something. Do what it says. Now blow as hard as you can.*

William followed the directions. The balloon got bigger and bigger and popped. Inside was a note on blue paper. It said:

*Run to the bookshelves. Take me with you. Look along the shelves until you see a book as blue as this paper. Then go to the door of the kitchen closet and take the book with you. A note on the closet door will tell you what to do next.*

Let's Listen

Tell the story of William.

These words can help you.

see	blow	find	run	tell
saw	blew	found	ran	told
	take	go	hold	give
	took	went	held	gave



46

## Look and Think



William found the book. On the way to the kitchen he noticed that the name of the book was *How to Take Care of Your Dog*. On the door of the kitchen closet was a note that said:

*Come in quick. Hold me in your arms and give me a hug. I'm lonesome.*

William opened the door softly. He knelt on the floor, and a puppy ran into his arms.

"Wow," said William.

"Woof," said the puppy, and it gave William a friendly nip on the ear.

The questions below will help bring out the past-tense forms implied in the story and will review the main action before children attempt to retell it independently. If you write the answers on the board in story form (or if the one who answers speaks into a recorder to further the story), pupils must reply in complete sentences. If youngsters have difficulty recalling the story, read it through once more, pausing occasionally to let a volunteer pantomime the action. Then give the class another chance at retelling the story.

- What did William see tied to his bed one morning?
- What did he do with the balloon?
- What did he find inside?
- What did the note tell him to do?
- Did William walk or run to the shelves?
- What did William see on the bookshelves?
- Where did he go next?
- Did he leave the book on the shelves or did he take it with him to the kitchen?
- What did the note on the door to the kitchen closet tell him?
- What did he find in the closet?
- What two things did he do to the puppy?
- What did the puppy give William?
- What did William always find to let him know what to do next?

Have children tell the story in round-robin fashion, and help them over snags and pauses in their narrative. If a child uses an incorrect form (either in answering a question or in telling the story), take time to supply the correct form and to



have him repeat the sentence or phrase in which the verb was used.

Practice may be continued by having individual children pantomime actions from the story and then letting the group tell what each child did. Since pantomimes should bring out certain verb forms in response, assign the actions to be pantomimed instead of letting children choose their own. In whispered conferences, make such suggestions as these:

- Blow a balloon until it bursts.
- Run to the bookshelves with note in hand.
- Search the shelves to find the right book.
- Take the book to the kitchen and read the note on the door.
- Hold the puppy and give it a hug.
- Be the puppy and give William's ear a nip.

Actions need not follow the sequence of the story and should be repeated by different children when extra practice with a particular verb form seems indicated.

PAGE 47

EMPHASIS

Pupils draw reasonable conclusions from visual data closely related to their everyday experience.

EXPLANATION

You might open the lesson with the comment "This is a picture of a room you never have seen. There is no one in it, but can you tell what kind of room it is? How did you know?"

Continue, "Let's look at the picture and see how much you can find out about the class in it." When a child offers information, have him tell why he knew it or guessed it.

Let's Listen

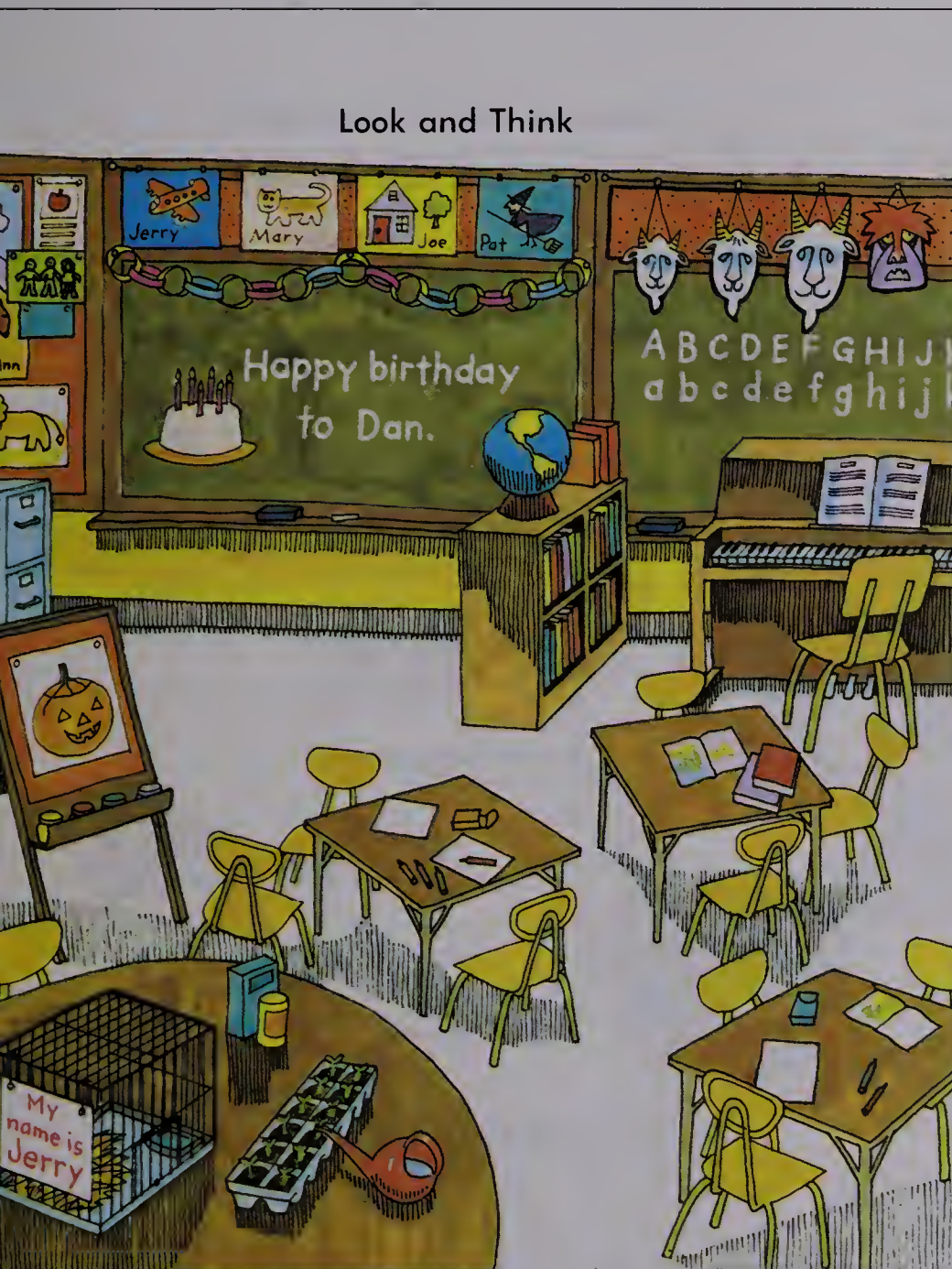
Tell the story of William.  
These words can help you.

see	blow	find	run	tell
saw	blew	found	ran	told
	take	go	hold	give
	took	went	held	gave





## Look and Think



Questions that will lead to inferences about recent activities in the pictured classroom are listed below, along with some clues upon which inferences might be based. Use such questions only when necessary to encourage discussion.

- Do big or little children use this room? [size of chairs, alphabet on board, number of candles on birthday cake drawn on board]
- Has someone painted a picture recently? [pictures on easel and bulletin boards]
- Do the children in this room have a pet? [cage on table] Is the pet a fish? Why not? What kind of pet could it be? [Type of container and straw on the floor suggest guinea pig, hamster, white rat, or gerbil; since the animal's name is Jerry, it may be Jerry, the gerbil.]
- Did the children plant some seeds recently? [seedlings in egg box on table]
- Do the children play musical games or march or sing to music? [piano]
- Did they use scissors and paste recently? [paper chain festooned above board]
- What story do you think they have been acting out? [Masks suggest "Three Billy Goats Gruff"; if children do not know the story, they can infer the characters from the masks.]
- Is someone in the room having a birthday now? [cake and greeting on board]
- What special day are the children getting ready for? [Pumpkin and witch announce Halloween.]
- What are the names of some of the pupils in the room? [signatures on pictures]

Doing this kind of exercise in reverse, children may consider their own classroom and the information about them a visitor could learn when they are not present.

## EMPHASIS

These pages synthesize what children learned in previous lessons about declarative and interrogative sentences—that each is a unit of thought, one making a statement, and the other asking a question. With the lesson pupils will also begin to recognize the relationship of word order and meaning in sentences—a preparation for studies at a later time.

## EXPLANATION

Have boys and girls open their books to page 48, and read the title to them. Then read aloud the first sentence *Can a duck quack?* and have children tell whether it asks or tells. Write it on the board. Ask pupils how they would answer this question with the same words as the ones on the board. If necessary, call attention to the example sentence in the text. Then write the declarative sentence on the board. Be sure children notice that word order, punctuation, and capitalization have changed in the second sentence.

Each of the succeeding sentences can be handled in a similar manner, which allows youngsters to rearrange the words and to make the proper changes in punctuation and capitalization.

Point out that page 49 is a little different from page 48. This time, children will not answer questions, but will ask them. Read aloud the first sentence *The snake is green* and write it on the board. Ask why this sentence does not end in a question mark. Boys and girls should note that the sentence does not ask, but tells about the snake.

Now tell children to turn the sentence into one that asks. However, they may use only the words written on the board. As the answer is given, write it on the board so that pupils can observe the shift in word order. Let children also supervise the change in capitalization and punctuation—perhaps making the proper changes on the board themselves. Follow the same procedure for each sentence on the page.

### MATERIALS

*The New Linguistic Block Series, Set 1W*  
(Blocks 1, 2, 3, 7, 28)

## Sentences That Ask and Tell

Answer the questions with a sentence.

Can a duck quack?

A duck can quack.



Is the bus coming?



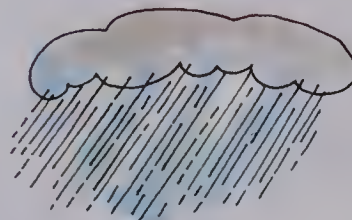
Is the clown fat?

Can a lion roar?



Are these apples red?

Is the orange round?



Is it raining?

Can a kangaroo jump?





Depending upon the class's capabilities in handwriting, boys and girls might write one sentence from each page in its opposite form—asking or telling—after the lesson has been completed orally. Remind them to capitalize the first word in the sentence and to write either a period or question mark at the end of the sentence.

Make these sentences ask questions.

The snake is green.

Is the snake green?

He can roll the ball.

The birds are singing.

The pencil is yellow.

Monkeys can climb trees.

The witch is flying.

A rabbit can hop.

The popcorn is popping.

## EXTENSION

1. Write a group of scrambled sentences on the board. Then have pupils put each sentence in question or in statement form by rearranging the words. For example, write *bird blue is the* on the board. The statement form would be *The bird is blue*, and the question form would be *Is the bird blue?* (The query *The bird is blue?* is not a structure youngsters ordinarily use, and it need not be brought up at this time; of course, if pupils offer it as an answer they will be correct.)

2. To heighten pupils' awareness of the relationship of intonation to punctuation (in this case, either a period or question mark) read the following sentences orally and have children tell you what mark they would put at the end of each sentence.

- Where are you going?
- I am going to the zoo.
- Who is going with you?
- My brother is going with me.
- I don't know your brother.
- He is older than we are.
- What kind of animals will you see?
- I'll see lions, monkeys, bears, and elephants.
- What animal do you want to see most?
- I think I want to see the hippopotamus most.
- Why?
- I don't know.
- Would your brother mind if I came too?
- Oh no, we want you to come.

Pupils might then continue by themselves, with one child providing a question and another an answer.

3. Pages 6-12 in the *Workbook* for the New Linguistic Block Series, Set 1W, or Duplicating Masters 6-12 reinforce pupils' understanding of how to form both declarative and interrogative sentences. Children also cannot help but observe the shift in word order that often distinguishes these two kinds of sentences. (See pages 10-12 of the *Teacher's Instruction Booklet* for Set 1W.)



## EMPHASIS

This lesson encourages youngsters to note details that provide accurate and adequate descriptions.

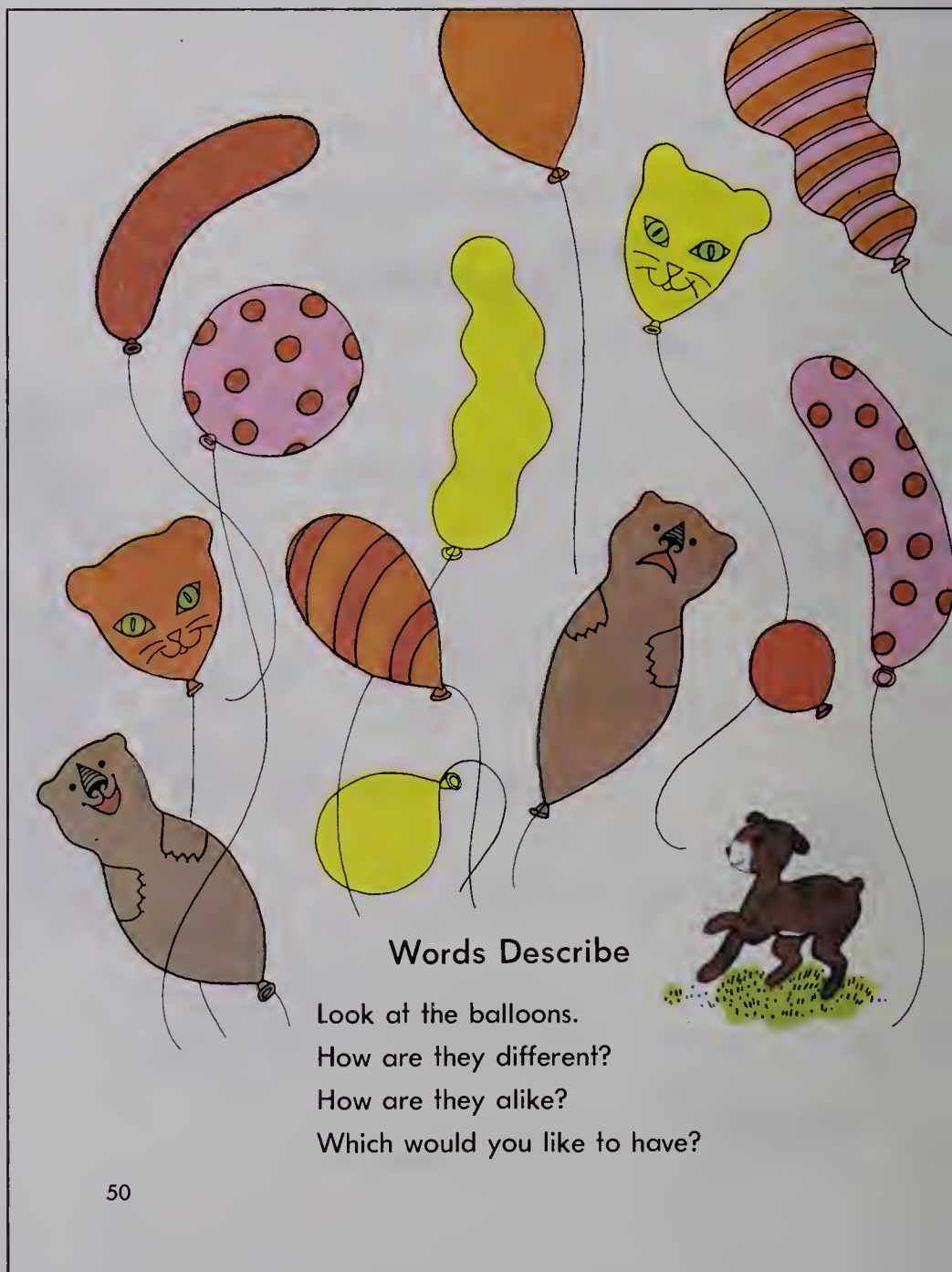
## EXPLANATION

Read the lesson title aloud and ask what *describe* means. If pupils do not know, explain in terms youngsters will understand; "to tell what something looks like" will do for this lesson, although the word has a broader meaning.

Then invite children to study the pictured balloons flying about on the page. Suggest that pupils observe the shapes, colors, and designs to see whether any two balloons are exactly alike. (They will find that each balloon differs from the others in at least one way.)

Before pupils begin to describe the balloons they would like to have, you might illustrate the ambiguity of inadequate description by selecting a balloon yourself. Tell pupils you would like to catch, say, the red balloon. Do youngsters know which one you want? Why not? When they point out that more than one balloon is red, apologize for your oversight and narrow the selection by saying you'll take the balloon that is all red. Of course, this description will still not be detailed enough, and you will have to extend it to the "round balloon that is red all over."

Pupils may then take turns describing balloons, trying to do so in a way that leaves no doubt about which balloons they have selected. Let the class judge the accuracy and adequacy of each description.



## Words Describe

Look at the balloons.  
How are they different?  
How are they alike?  
Which would you like to have?



## EXTENSION

1. Have on hand objects pupils can handle and describe. This will give them opportunities to include such details as texture, taste, weight, temperature, and so on. You might collect such items as pennants, buttons, or candies for this purpose.

Youngsters might also describe each other's shoes or coats and sweaters.

2. Another way to extend children's concept of the elements of description is through a variation of the game Twenty Questions. (Until pupils know what kind of questions to ask, put a lower limit on the number of questions—perhaps five questions at first.) If a correct answer cannot be guessed, have the object named, and ask boys and girls what questions might have helped identify it. In this way, pupils will learn that questions like *Is it alive?* *Is it liquid?* or *Is it smooth?* will yield important descriptive detail.



## EMPHASIS

An appeal to the sense of taste is a strong one for six-year-olds—preferably (for them) with the actual product on hand for tasting. Even in the abstract, however, youngsters will respond to gustatory imagery with an enthusiasm that should carry over into discussion of relevant words and categories.

## EXPLANATION

Use the illustration to lead into a discussion of food. Ask why so many children are clustered around the man in the white uniform. (Use the word *clustered* to build understanding of its meaning before children hear it later in the lesson.) Do pupils like ice cream too? What other foods do they like? Say that the poems on these two pages are about good things to eat.

In introducing the first poem, ask whether supper is eaten at noon or in the evening. Then have youngsters imagine they are sitting down to a supper table as they listen to the poem (Band 1). If you do not have the record, read the first two lines of each stanza at a fairly slow, but rhythmic, pace to allow time for images to take shape. Read the last four lines of each stanza as a gay refrain.

When the poem has been heard, ask whether it mentioned a food that made anyone's mouth water. What was it? Is there an applesauce fan in the class, like the child in the poem? Invite pupils to describe their own favorite meals. As discussion progresses, you might build concepts of food categories by asking pupils to name their favorite soups, meats, vegetables, fruits, or desserts.

Next remind children that many songs have words that are repeated over and over: *so early Monday morning* (or *Tuesday morning*, and so forth) in "The Mulberry Bush" or *Skip to my lou, my darling* in "Skip to My Lou." (Cite song refrains children will know.) Explain that this part of a song is often called its *chorus*. Close this part of the lesson by letting pupils

## MATERIALS

Record, Side 2,  
Bands 1 and 2

## Poems

### Song for Supper

by J. Lilian Vandevere

Baked potato, crackly brown,  
Melted butter running down.

But applesauce for supper  
Is what I like instead:  
Applesauce for supper  
And a slice of raisin bread.

Eggs all scrambled, piping hot,  
Served with bacon, like as not.

But applesauce for supper  
Is what I like the most:  
Applesauce for supper  
And a piece of crunchy toast.

Sometimes cocoa, hot and sweet,  
Pudding for a special treat.

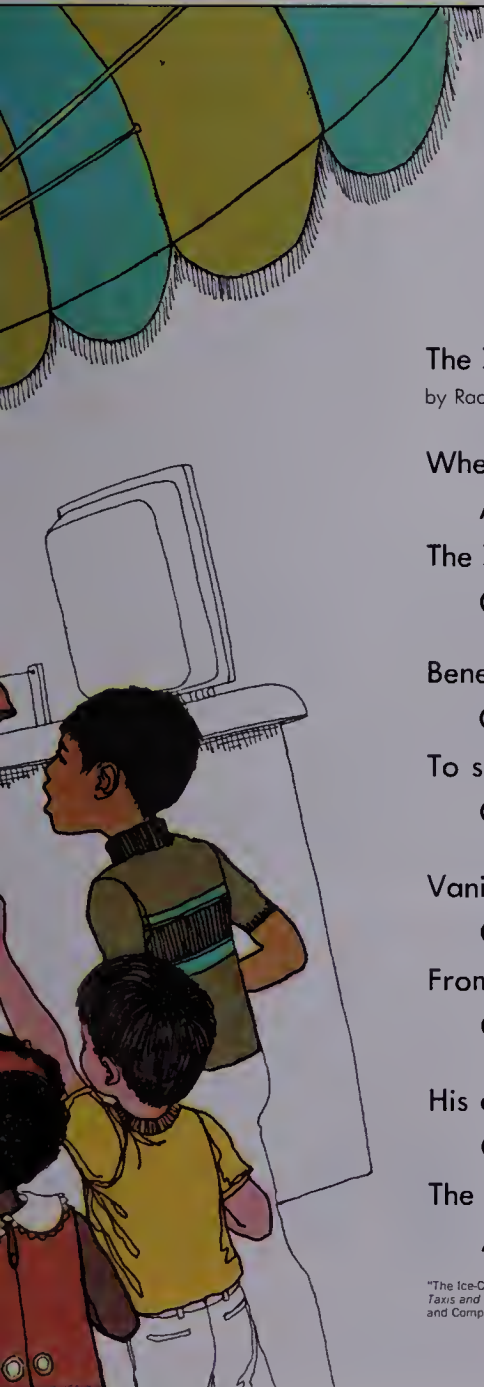
But applesauce for supper  
Is what I like, don't you?  
Applesauce for supper  
And a ginger cookie, too.

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"Song for Supper" by J. Lilian Vandevere from *Story Parade*  
Copyright 1949 by Story Parade, Inc., reprinted by permission  
of Western Publishing Company, Inc.







### The Ice-Cream Man

by Rachel Field

When summer's in the city,  
And brick's a blaze of heat,  
The Ice-Cream Man with his little cart  
Goes trundling down the street.

Beneath his round umbrella,  
Oh, what a joyful sight,  
To see him fill the cones with mounds  
Of cooling brown or white:

Vanilla, chocolate, strawberry,  
Or chilly things to drink  
From bottles full of frosty-fizz,  
Green, orange, white, or pink.

His cart might be a flower bed  
Of roses and sweet peas,  
The way the children cluster round  
As thick as honeybees.

"The Ice-Cream Man" copyright 1926 by Doubleday and Company, Inc. From  
Taxis and Toadstools by Rachel Field. Reprinted by permission of Doubleday  
and Company, Inc., and The World's Work Ltd.

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listen again to "Song for Supper," this time noting that parts of the poem are like a chorus about applesauce.

When introducing "The Ice-Cream Man" (Band 2), ask boys and girls to tell whether an ice-cream man visits their neighborhood and, if one does, to describe his cart and his wares. Pupils can then listen to the poem to learn what may be different about this ice-cream man.

Differences pointed out may include the man's use of a cart and umbrella and his selling of cold drinks as well as ice cream (although any of these practices might be those of the local vendor).

Build understanding of metaphoric meaning by asking why the poet compares the cart to a flower bed and the children to honeybees. Bring out that honeybees fly to flowers, seeking honey, just as the children cluster around the cart, seeking ice cream.

Instill appreciation of other images as you make word meanings clear. Read each of the excerpts listed below and ask the question that follows it. After discussion, let youngsters hear the poem again.

- *brick's a blaze of heat*—What word makes these bricks seem very hot? [Bring out the association of *blaze* and *fire*.]
- *trundling down the street*—What word makes you see wheels rolling? [By the process of elimination, children will conclude it is *trundling*.]
- *mounds of cooling brown or white*—What do you picture when you hear the word *mounds*? [Build the idea that *mounds* could refer to such things as hills, piles of leaves, or, as in this case, heaps of ice cream.]
- *frosty-fizz*—What word makes you think of something that bubbles and hisses? [The process of elimination will help here, but *fizz* is onomatopoeic enough to hint at its own meaning.]

To complete the lesson, children might transcribe and complete these sentences:

What I like best for supper is \_\_\_\_\_.  
My favorite ice cream is \_\_\_\_\_.

## EXTENSION

Because many magazines abound with pictures of good food, children might be asked to look through old issues and to cut out pictures of foods that appeal to them. Pupils could use the pictures to make posters. On each poster the child could write (or dictate to the teacher or the aide) an explanatory statement—for example, *Pancakes are good for breakfast*, *Chocolate cake is my favorite dessert*, or *Carrots are good for you*.

## PAGE 54

## EMPHASIS

So far in the text, pupils have been asked to listen to stories, to retell stories, and to translate picture stories into spoken ones. With this background, children advance to the invention of endings for unfinished picture narratives.

## EXPLANATION

To give children a feeling for how this lesson is to proceed, explain that each row of pictures begins a story and that you are going to tell the first story with the help of the class.

Begin, "One day a brother and sister named Mark and Sue were sitting in their house. They were both reading books. Sue was reading a book about a \_\_\_\_\_." (Involve children by having them infer from the picture what each book was about.)

"Suddenly the door bell rang. Mark told Sue to go answer the door, and Sue told Mark to do it himself. Who went? What did he see?"

Youngsters may accept with aplomb the idea that a visiting penguin is a logical end for the story. To take them past

## Stories to Finish





Mr. Wolf  
and  
His Tail



this reaction ask what they think happened next. If necessary, jog them along by asking such questions as the following:

- Did Mark invite the penguin in and give it a can of tuna fish for supper?
- Why did the penguin visit this house?
- What did Mark's father and mother say?
- Could the penguin talk? If so, what did it say?
- Did someone come looking for a lost penguin? If so, who?

Another path to explore is the reality of the bird. Was it really there, or did Mark think he saw a penguin because he had been reading a story about one? Let children make suggestions about animals or people who could have been mistaken for a penguin. A Halloween visitor, another kind of black-and-white bird, or a black-and-white dog are likely eye foolers.

Proceed with the other stories in the same way, inviting volunteers to name the principal character and to tell the story depicted in each picture. Then help the class discuss possible outcomes. These questions could be used to promote discussion:

**Strip 2**

- Where did the merry-go-round horse take the boy?
- What happened to him there?
- Did he have trouble getting back?
- Did he decide to stay where the horse took him?

If pupils have difficulty extricating the boy from his situation, you might suggest that if he had just imagined his adventure, the slowing down of the merry-go-round could magically bring him back to the real world around him.

**Strip 3**

- How far up will the boy go?
- Will he blow away?
- What will happen to him?
- What will his mother do?
- What will the balloon man do?
- Will anyone come to the boy's rescue?
- How will the boy manage to get down?

Children will probably have all sorts of solutions for this problem. An obvious possibility is for the boy to let go of one balloon at a time, descending slowly to the ground.



When possibilities for all three story endings have been explored, suggest that each child draw a concluding picture or pictures for one of the strips. Let him choose any ending he prefers or invent a completely new conclusion.

EXTENSION

Children could compare the stories suggested by the picture strips in today's lesson with other stories that have similar themes. For example, read aloud James Daugherty's *Andy and the Lion* (The Viking Press, Inc., 1938) and ask, "In what way does this story resemble the one about Mark and the penguin?" [Both Mark and Andy had read books about the animals before they saw, or imagined they saw, the penguin and the lion.]

Or you could ask youngsters which of their balloon stories could have happened and which could not have happened. Then read *The Red Balloon* by Albert Lamorisse (Doubleday & Company, Inc., 1956), showing youngsters the photographs that illustrate the book. When finished, ask whether Lamorisse's tale could be true. Lead pupils to realize that even photographs can fool the eye and that this tale is delightfully fanciful.

PAGE 55

EMPHASIS

Because youngsters are competent in language long before they are able to read, or read well, stories to be read by children should be generously supplemented by stories to be heard. This Mexican folk tale will be of interest to six- and seven-year-olds and can lead into practical and fanciful suppositions.



**MATERIALS**  
Record, Side 2,  
Band 3  
or  
Listening Materials,  
Pages 100-101

Mr. Wolf  
and  
His Tail



## EXPLANATION

Lead into the story by asking pupils whether they have ever known an animal that did silly things. Invite them to tell about these doings. (Children will probably reply with antics of pets.) Then say that today pupils will hear a story called “Mr. Wolf and His Tail,” which is about a silly wolf.

After the story is finished, use the following questions to stimulate discussion.

- What was silly about Mr. Wolf’s actions?
- How did Mr. Wolf’s feet help him? his ears? his eyes?
- Why did he punish his tail?
- Have you, or someone you know, ever done anything as silly as what Mr. Wolf did? If so, what was it?
- How do your own feet help you every day? your ears? your eyes?
- What would you do if you were ever chased by a pack of big dogs? Where would you hide? What might happen?

Suggest that pupils pretend Mr. Wolf was a smart wolf, not a silly one. Instead of getting angry with his tail, he stayed in the cave and the dogs waited outside for him. How would he get away? What would happen to him?

## EXTENSION

1. Ask children how their feet, ears, eyes, and noses would help them in a variety of situations. Possible situations are these:

- You are trying to find your little brother who is hiding from you.
- A friend throws a ball to you.
- A ball you are playing with rolls into the bushes.
- You are home alone and you are hungry.
- You are crossing a busy street.

2. Read aloud “Why the Bear Is Stumpy-Tailed” and have children point out similarities between the bear and Mr. Wolf. The bear story can be found in many anthologies, including *The Arbuthnot Anthology of Children’s Literature* by May Hill Arbuthnot (Scott, Foresman and Company, 1961).



## EMPHASIS

Before-and-after actions provide context for hearing and saying the past-tense forms of the irregular verbs *run* (*ran*), *buy* (*bought*), *catch* (*caught*), *sit* (*sat*), *give* (*gave*), and *come* (*came*). Discussion may be extended to include *win* (*won*), *wear* (*wore*), *eat* (*ate*), and *bring* (*brought*).

## EXPLANATION

*In practice of this kind no child should be singled out because he uses an unacceptable verb form. If subjected to too much correction, children quickly retreat into silence and express themselves only in situations where they feel at ease and secure.*

Begin the lesson by having everyone read the title on page 56 and look at the first picture in the top pair. Read—or have someone in the group read—the first question, and invite a child to answer it. Either “They will run” or “They will run a race” is an acceptable reply. If the reply is “Race” or “Have a race,” accept it, too, but with the comment, “Yes, the boys will run a race.”

Then point out the question under the next picture. Read it—or have it read—and invite someone to make up a sentence telling what the boys did. Since the very young have a fairly high tolerance for repetition if they can share it, let various children answer the same question.

If *runned* or *run* turns up in a reply, supply the correct form and have the child repeat the sentence with the word *ran*.

Have a series of informal exchanges based on the first pictures so that children can use *run* and *ran*. For example, ask, “Can you run fast, Philip? Where did you run yesterday? Where did you run yesterday, Alice? When did you run in a race, Henry? Who else wants to tell about a race he ran?”

In the context of this conversation, it will be natural to introduce the words *win* and *won*. Say to the group, “I’ve

## Answer the Questions



What will the boys do?



What did the boys do?



What will the mother do?



What did the mother do?



What will the frog do?



What did the frog do?



thought of another question to ask about these pictures. What will the boy in the yellow sweater do in the race? Yes, he will win it. Here is a question about the second picture: What did the boy in the yellow sweater do? Yes, he won the race.”

Continue in this manner with each set of pictures. For the second pair, answers should include *buy* and *bought*. Discussion may be extended to include *wear* and *wore*. (What will the girl do with the new boots? What did she do with the new boots?)

In the third row of pictures the verbs to be brought out are *catch-caught*. The same pictures may be used for practice with *eat-ate*. (What will the frog do with the bug? What did the frog do with the bug?)

On page 57, the first row of pictures provides practice with *sit (up)-sat (up)* and possibly *eat-ate*. (What will the dog do with the biscuit? What did the dog do with the biscuit?) In the second row, practice is with *give-gave*, and in the last row, practice is with *come-came* and may be extended to include *bring (in)-brought (in)*. (What will the twins do with the puppies? What did the twins do with the puppies?)



What will the dog do?



What did the dog do?



What will the boy do?



What did the boy do?



What will the twins do?



What did the twins do?

## EMPHASIS

Designed to encourage discussion, the pictures on this page stimulate the intellectual exercise of supposing—of exploring realistic and fantastic situations and discriminating one kind from the other.

## EXPLANATION

Each situation pictured on this page requires a different conclusion for the question started in the title. The questions below state the ideas to be explored:

1. What would you do if you found a billfold full of money?
2. What would you do if a dog suddenly talked to you and you could understand everything it said?
3. What would you do if you found a baby on a park bench?
4. What would you do if you were as small as a thumb?

Introduce the lesson with a comment that each picture on the page shows something happening and that children can think about what they would do if the same thing happened to them.

Question 1 above can be discussed by asking questions like the following about the first picture:

- What has the girl found? How can you tell she has found more than a dollar?
- What would you do if you found a billfold?
- How could you find out who lost it? [Show children a billfold with identification cards to remind or acquaint them with the usual contents of billfolds.]
- How could you find the owner? [Encourage a variety of answers and read items from a lost-and-found column in the school or town paper if children do not know about classified ads.]
- Why is it usually easier to return a lost billfold than a lost coin, such as a dime?

Question 2 is playful, and discussion will depend on children's mood for fantasy. Possible questions follow.

- Why do you think the boy is smiling? [Tell pupils the dog is talking if that idea does not occur to them.]
- What would you do if your dog—or some other dog—suddenly started to talk to you?
- Would you tell someone that you understood the dog or would you keep it a secret? Why?
- What do you think you might find out from the dog?

## What Would You Do If . . .





Question 3 is about a situation unlikely to occur to most children. However, it is a subject that can encourage attitudes of responsibility. You might ask:

- Something quite unusual has happened to this boy—he has found a baby. What would you do if you found a baby?
- Would it be a good idea to carry the baby away and play with it as if it were a doll? Why not?

- How could you see that the baby got proper care until its parents were found? [Bring out the advisability of seeking help from someone in an official position to give it—for example, a policeman, a priest, a minister, a rabbi, or someone associated with an orphanage, nursery, or hospital.]

Question 4 and the scale of the objects in the remaining picture suggest interesting problems for the tiny person on the handle of the pitcher. After asking the fourth question of those listed at the outset of this Explanation, lead pupils to suggest solutions. Ask:

- How could you get cookies out of the box and eat them? How could you eat the fruit?
- What might happen if you tried to get a drink of milk from the pitcher? What could you do to get a drink of milk or water?
- Suppose a cat jumped onto the table. How big would it seem to you? How could you escape from it? What other dangers might come along?
- Can you figure out a way you could get down from the table?

At the end of discussion have children tell which of the four situations might really happen and which are purely pretend. Individual children may also enjoy telling which incident—real or unreal—they would most like to have happen to them.

### EXTENSION

If youngsters particularly enjoy what-if talks, use future sessions to let them explore possible answers to such questions as the following.

What would you do if

- you could say only *no*?
- you had a magic cap and could fly like a helicopter?
- you found a candy tree growing in a secret place?
- you could stay up all night?
- every time you laughed it began to rain?
- you wanted to make someone laugh?
- a fairy gave you two wishes?



Look and Think



## EMPHASIS

This page encourages children to observe details and make inferences from their observations.

## EXPLANATION

Open the discussion by reminding youngsters of the schoolroom pictured on page 47 and of how much they were able to find out about the children in the schoolroom although none of those children were in the picture. Tell pupils that today they will see how much they can tell about another kind of place.

The questions below will lead children to make inferences from what can be viewed in the picture on page 59.

- Does a bus run on this street? [bus stop]
- Could the lady at the bus stop telephone a friend if she wanted to? [telephone booth]
- How can you tell that a mail truck sometimes stops on this street? [mail box]
- Is it a cold or a warm day? [warm; no coats in sight]
- Is there a baby in one of the stores? [empty carriage suggests baby taken into one of the shops]
- Is the baby's mother buying something for herself or for the baby? [window display suggests only baby things sold]
- Has anyone been to the grocery store? [woman with grocery sack]
- Do children ever play games on this street? [hopscotch diagram]
- Could you buy a present for someone three years old? [ball or teddy bear in shop window]
- Is ice cream sold on this street? [fresh and very full cones in hands of children]
- How can you tell that the movie has just ended? [children streaming out]
- What was the show about? [cowboy poster]

## What Would You Do If . . .



Whenever the answer to a question is limited to *yes* or *no*, follow it with “How do you know?” or “How can you tell?” The list of questions is fairly comprehensive, but children may also be asked to make inferences about some of the personal relationships in the picture and point out some people who apparently know each other—the boy and girl with the cones, for example, the bigger boy and girl chatting at the bus stop, the two boys talking to each other as they hurry from the show. The group may also be asked to explain why it is unlikely a school bus would load at the bus stop.



Look and Think



## EMPHASIS

Youngsters have an opportunity to compare two versions of a folk tale, one told in prose, the other in poetry. Obvious differences exist in story lengths, characters, beginnings, and endings. Similarities are in story action and mood.

## EXPLANATION

Use the illustration to introduce the lesson, explaining if necessary that *gingerbread* is a kind of cookie or cake. Then freshen pupils' recollection of "The Gingerbread Man" by inviting them to tell the story, by playing Band 4 of the record, or by reading "The Gingerbread Boy" to them.

Comment that, like many other very old tales, "The Gingerbread Boy" is told in several slightly different ways. For example, the story might be called "The Gingerbread Man" instead of "The Gingerbread Boy," and the runaway might meet different people and animals in his race. What people and animals did the Gingerbread Boy meet in the story children just heard? [To help youngsters make comparisons later, list their replies on the board. If necessary, explain terms like *mower* and *thresher*: an old-time thresher was a person who beat grain; a mower cut grass or grain with a sickle or scythe.]

Next invite boys and girls to listen to another way of telling the story (Band 5), and after they have heard Rowena Bennett's poem, help them contrast the two versions.

*Children will take pride in being able to cite similarities and differences. Keep the tenor of the lesson light by volunteering information they do not readily recall or even by overlooking it, rather than by having pupils listen to repetitions of the selections to discover contrasts and similarities.*

Direct attention to six elements in both tales:

1. poetry versus prose as a means of telling the story
2. comparative story lengths
3. story beginnings

## MATERIALS

Record, Side 2,  
Bands 4 and 5

or

Listening Materials,  
Page 101



60

## A Poem

## The Gingerbread Man

by Rowena Bennett

The gingerbread man gave a gingery shout:  
"Quick! Open the oven and let me out!"  
He stood up straight in his baking pan.  
He jumped to the floor and away he ran.  
"Catch me," he called, "if you can, can, can."

The gingerbread man met a cock and a pig  
And a dog that was brown and twice as big  
As himself. But he called to them all as he ran,  
"You can't catch a runaway gingerbread man."

The gingerbread man met a reaper and sower.  
The gingerbread man met a thresher and mower;  
But no matter how fast they scampered and ran  
They couldn't catch up with the gingerbread man.

Then he came to a fox and he turned to face him.  
He dared Old Reynard to follow and chase him;  
But when he stepped under the fox's nose  
Something happened. What do you s'pose?  
The fox gave a snap. The fox gave a yawn,  
And the gingerbread man was gone, gone, GONE.

"The Gingerbread Man" from *The Day Is Dancing* Text copyright 1948 1968 by Rowena Bennett  
Used by permission of Follett Publishing Company

4. animals met in the chase
5. people met in the chase
6. story endings

In considering these elements, boys and girls should be able to make the following comparisons:

- The story on page 60 is a poem, while the other version is in prose (probably described by children as “a poem” and “a story”).
- The (prose) Gingerbread Boy repeats a chant that grows longer and longer every time he meets someone; the Gingerbread Man of the poem does not have a chant. (But the last line of each stanza resembles one.)
- The poem is a much shorter version.
- The prose story begins by telling of the little old man and little old lady who long for a child; the poem omits this information.
- In the poem the Gingerbread Man meets a cock and a pig instead of a cow and a pig.
- In the poem the little old man is not mentioned, and the Gingerbread Man meets a reaper and sower in addition to a thresher and mower. (Briefly inform pupils of word meanings that are unknown to them—for example, a sower plants seeds and an old-time *thresher* cut the crops and gathered them into bundles.)
- The Gingerbread Boy is eaten in fourths; the Gingerbread Man is gone in one snap of the fox’s jaws. (Explain that *Reynard* is a common story name for a fox.)

In conclusion, summarize what youngsters have discussed. Point out that the poem tells the story much more briefly—it gets right into the chase of the Gingerbread Man, it just hints at his chant, and the fox snaps him up quickly at the end. Suggest that if pupils know of any other version of the story, they either tell the class about it or bring it to school for reading and discussion. Pupils also might be able to think of stories that are similar to the “chase” tale about the Gingerbread Man—“The Pancake,” for example.

### Following Directions



Tell how to make something you like.



## EXTENSION

1. Have pupils retell either version of the folk tale, manipulating figures of the story characters on a flannel board to illustrate the action.

2. At another time, read *Journey Cake, Ho!* by Ruth Sawyer (The Viking Press, 1953) and invite pupils to point out differences between this version of the story and the other two versions. Later, let pupils look through the book independently to view Robert McCloskey's illustrations.


## PAGE 61

## EMPHASIS

This lesson presents children with an enjoyable task, which they are to accomplish in orderly steps. It exercises listening skills, memory (at this early level pupils are allowed illustrations as aids to memory), and the ability to apply what has been heard.

## EXPLANATION

Ask pupils whether they have ever helped their mothers cook. What did they help make? How did they make it? Tell children that on page 61 they will find a recipe for peanut-butter faces. What is a recipe?



**A Poem**

**The Gingerbread Man**  
by Rowena Bennett

The gingerbread man gave a gingery shout:  
"Quick! Open the oven and let me out!"  
He stood up straight in his baking pan.  
He jumped to the floor and away he ran.  
"Catch me," he called, "if you can, can, can."

The gingerbread man met a cock and a pig  
And a dog that was brown and twice as big  
As himself. But he called to them all as he ran,  
"You can't catch a runaway gingerbread man."

The gingerbread man met a reaper and sower.  
The gingerbread man met a thresher and mower;  
But no matter how fast they scampered and ran  
They couldn't catch up with the gingerbread man.

Then he came to a fox and he turned to face him.  
He dared Old Reynard to follow and chase him;  
But when he stepped under the fox's nose  
Something happened. What do you s'pose?  
The fox gave a snap. The fox gave a yawn,  
And the gingerbread man was gone, gone, GONE.

60

"The Gingerbread Man" from *The Day Is Dancing*. Text copyright 1948 © 1968, by Rowena Bennett. Used by permission of Follett Publishing Company.

#### MATERIALS

Crackers  
Peanut Butter  
Raisins  
Coconut  
Blunt or Plastic Knives  
Napkins

Next draw pupils' attention to the four ingredients pictured at the top of the page. Have children identify them. Then, as you read the following directions, ask children to point to the appropriate illustrations.

1. Spread peanut butter on the crackers with a knife.
2. Make a face with raisins.
3. Make hair with coconut.
4. Have fun eating peanut-butter faces.

Now ask pupils to recall the recipe, using the pictures as reminders if necessary.

After you provide each child with a napkin on which to work, give him two or three crackers, a little peanut butter, and some raisins and coconut. You will also want to make available blunt or plastic knives for spreading the peanut butter. (Mixing a little milk into the peanut butter or warming it will assure its easy spreading.)

#### Following Directions



Tell how to make something you like.

#### EXTENSION

1. After children have eaten their snack, ask whether anyone knows where peanut butter comes from. (Peanuts grow underground; peanut butter is made from peanuts that have been ground.) Ask the same question about raisins (grapes dried in the sun), coconut (shredded from coconut fruit, which grows on tops of coconut palm trees), and crackers (flour, water, and salt).

2. If you have access to a food blender, use one in class to make peanut butter from whole peanuts and a little salt. Children will love to sample it. If feasible, crack open a coconut, letting pupils taste the milk and meat.



## EMPHASIS

Children hear a “why” story with a primitive explanation of a natural event and with characters that appeal to youthful imaginations. Pupils will enjoy assuming roles to dramatize the story.

## EXPLANATION

Open with a brief discussion of what children may have noticed about the moon’s changes in appearance and what knowledge or curiosity they may have about the cause of these changes. Comment that long ago when other children wondered about the moon’s strange behavior, one Indian tribe (the Canadian Kutchin) had this explanation to give them. Then read “Fox and Raven Steal the Moon.”

Afterwards, let pupils tell in their own words the tribe’s explanation. Bring out the fanciful elements of the story by asking whether youngsters think the story could be true. Then inform them that long ago most people, not just Indians, made up stories such as this one to explain things they did not understand.

When inviting children to act out the tale, let them decide

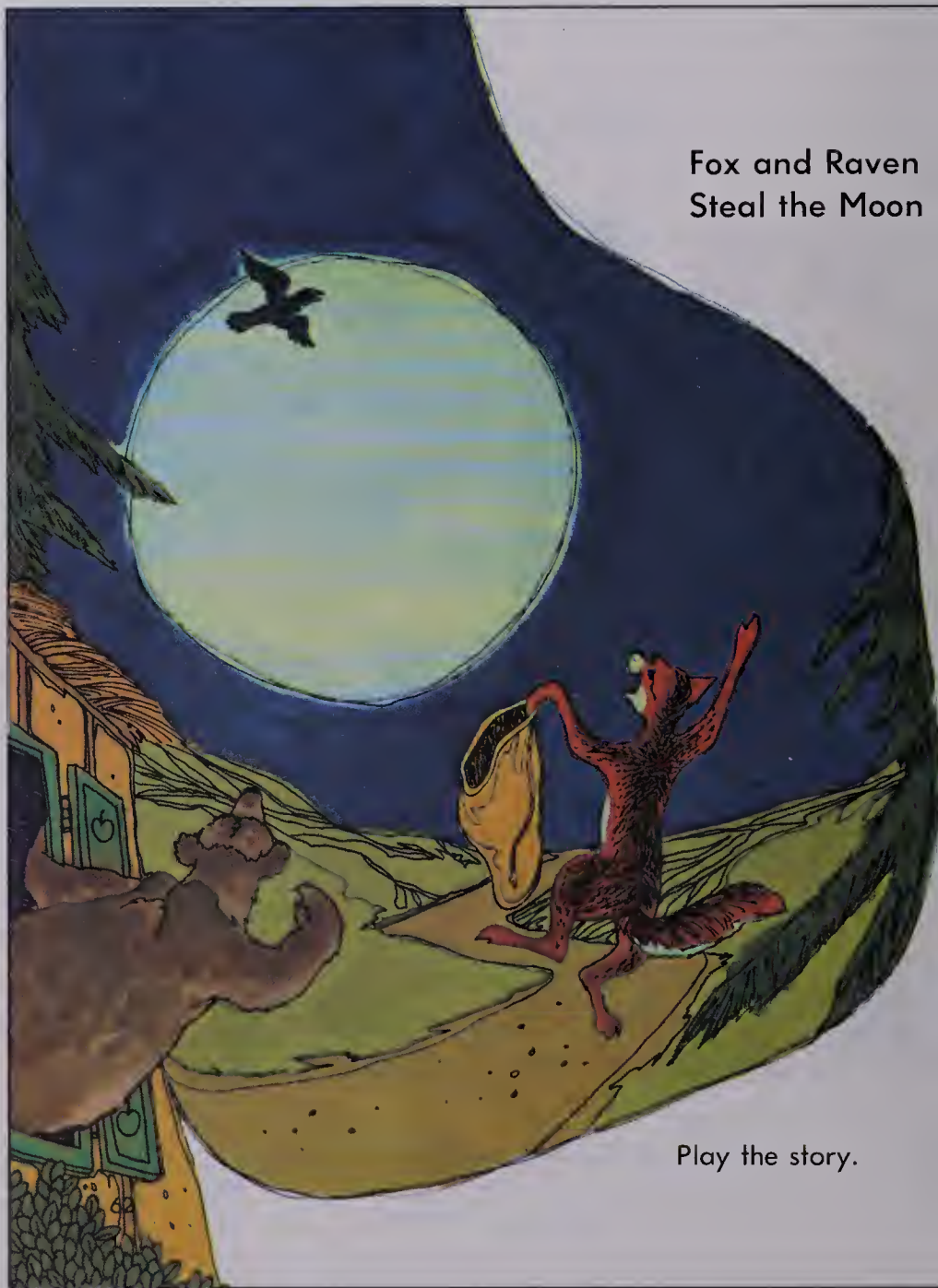
- why the animals wanted the moon so much. [to help them find their way, catch food, avoid enemies?]
- what Raven might tell a long, long story about. [about his searching the dark forest for food?]
- where the action will begin. [with Raven and Fox plotting in the pitch black forest? inside Bear’s home when Raven begins his story?]

Pantomime can quickly lift children into the story. Suggest first that everyone pantomime Bear’s being lulled to sleep by Raven’s story and then his waking in the moonlight to discover the theft. Next, volunteers can be Fox waiting patiently at the fireside and later quickly tiptoeing to the bed, grabbing the bag, running outside, opening the bag, and throwing the moon into the sky. Finally, different groups

## MATERIALS

Listening Materials,  
Page 102

## Fox and Raven Steal the Moon



Play the story.

#### MATERIALS

*The New Linguistic  
Block Series, Set 1W*  
(Blocks 1, 11, 13,  
22, 26)  
*My First Picture  
Dictionary*

#### Words That Help Tell Where

on	into	toward	above
to	near	between	through
across	around	over	under



The train is on the track.

Tell where all the other things are.

63

can experiment with the complete story, adding dialogue as they settle into their roles.

#### EXTENSION

Use the questions below to encourage children to invent fanciful tales.

- If you had wanted to steal the moon, how would you have done it?
- Why might Bear have wanted to keep the moon at his bedside?
- What other story can you make up to explain the moon's gradual disappearance and its reappearance?

#### PAGE 63

#### EMPHASIS

Many prepositions have the semantic function of indicating *where* (used loosely here to include "in what direction"). In this lesson, pupils easily manipulate prepositions in describing place relationships.

*This language experience encourages youngsters' future understanding of syntax. However, no attempt should be made to teach pupils to recognize or label prepositions or prepositional phrases as such.*

#### EXPLANATION

Let children examine the picture on this page to decide whether the scene shows a real train and station area or a toy electric train running on a toy track in surroundings that are not real. Ask for details that support the conclusion.

Call attention to and read aloud the title of the lesson and then the heading of the list of words. Tell children that they will talk about where everything in the picture is or where it is going and that they will use the words at the top of the page as well as other words they will think of themselves.

As you read aloud the words that help tell where, pause after each word for a child to demonstrate its meaning by following a direction (see page 62a).



- Put your hand on your head.
- Walk to the chalkboard.
- Put one arm across the other.
- Put your hand into your desk.
- Stand near me.
- Walk around my desk.
- Walk toward the back of the room.
- Point to the space between your eyes.
- Hold both hands over your head.
- Hold a pencil above your desk.
- Make a circle of your thumb and first finger [illustrate], and put a finger through the circle.
- Put one hand under your chin.

Tell pupils that the first sentence at the bottom of the page tells where something in the picture is. Ask a child to read the sentence or do so yourself. Have children note that the word *on* helps tell where in that sentence. Ask for a sentence that uses *through* to help tell where the train is. If children need another example sentence before they can proceed independently, provide the sentence *The train is going through the tunnel.*

Read aloud the second sentence at the bottom of the page. When children become slow in replying, ask such questions as these:

- Who can tell where the flagpole is?
- Where is the railroad safety gate?
- Where are the people in the picture?
- Who can tell where some birds are?

Ask these questions about items that pupils have not yet located in sentences, and occasionally ask for alternative ways to locate an item. For example, if a child says, "The bridge goes over the water," ask someone else to locate the bridge, using *across* to help tell where.

To vary the procedure, you might read sentences with prepositions omitted and ask children to provide the missing words. Sentences that contain each of the listed words are given below. However, alternative prepositions may often be used.

1. The car is [on] the road.
2. Electric wires are attached [to] the tracks.
3. The road goes [across] the tracks.
4. The caboose is going [into] the tunnel.
5. The trees are [near] the tracks.

6. The train is going [around] the track.
7. People are going [toward] the station.
8. The flagpole is [between] the houses.
9. A tunnel is [over] the train.
10. A light is [above] the road.
11. The train is going [through] the tunnel.
12. The tracks are [under] the train.



**Fox and Raven  
Steal the Moon**

Play the story.

## EXTENSION

1. Pupils can use linguistic blocks to complete similar sentences appropriately. Use of page 70 of the *Workbook* or Duplicating Master 70, both of which accompany the New Linguistic Block Series, Set 1W, will reinforce this lesson. (See page 45 of the *Teacher's Instruction Booklet* for Set 1W.)

### Words That Help Tell Where

on	into	toward	above
to	near	between	through
across	around	over	under



The train is on the track.

Tell where all the other things are.

63

2. If pupils are using *My First Picture Dictionary*, have them turn to the table of contents and find the title "Words That Help." Then ask them to look under that title for the page on which the listing of "Words That Help Tell Where" begins. Have pupils turn to that listing and study the illustrations and example sentences.

Next have pupils complete the unfinished sentences on pages 38 and 39 of the *Exercise Book* that accompanies the picture dictionary. If children do not have the *Exercise Book*, encourage each child to make up his own sentence, using one of the listed words to help tell where something is. (The teacher's booklet for Scott, Foresman and Company's *My Second Picture Dictionary* suggests other uses for the picture dictionary and the *Exercise Book*.)

3. Simple charades enable children to understand and use with certainty words that help tell where. Divide the class into groups of three or four pupils. Have each group act out one of the following charades and the other children guess what word (that helps tell where) the group is illustrating.

- *around* Pretend you are elephants lumbering around a ring in a circus.
- *up and down* Be on a merry-go-round horse or pretend to ride broncos in a rodeo.
- *up* Be a jet plane that takes off.
- *over* Play leapfrog.
- *into* Be a fisherman, and throw your line into the water. Or pretend you are pouring milk into glasses.
- *against* Lean against a wall. Or walk against a strong wind.
- *toward* Pretend to stand on shore, beckoning to two in a boat who are rowing the boat as directed.
- *through* Pretend to be sewing. Thread a needle by pushing thread through after several attempts. Push needle through cloth as you hem a skirt.
- *on* Shop for a hat.
- *behind* Be a line of cars in traffic, one behind another.
- *across* Be a policeman or crossing guard. Help children and other people across the street.



## EMPHASIS

*Good* is one of those “umbrella” words that covers many meanings which can be expressed more precisely. In this lesson, pupils add to their vocabularies and capabilities for precise language as they consider other ways to describe something that is “good.”

## EXPLANATION

Tell pupils that sometimes people use the word *good* to describe almost anything they like. They say that things look good, taste good, smell good, feel good, or sound good. Explain that today children will think of other words to use instead of *good*—words that will say more exactly what is meant.

Read the first sentence on the page and have children find the picture it describes, that of the boy in the spray. Ask how many boys and girls have had similar experiences and suggest that everyone close his eyes and imagine how pelting water feels to one's skin on a miserable, hot, sticky day. Write on the chalkboard the words and phrases that pupils use to describe this feeling. Occasionally suggest a word yourself and discuss its suitability.

Use the same procedure with each of the sentences on the page. Let children locate the appropriate picture and give them an opportunity to recall related sensory experiences before they suggest synonyms.


Children may suggest as alternatives such overworked words as *nice* or *pretty*. Accept these suggestions, but add others to help youngsters waken to the wealth of words in their language. Some alternatives to the all-purpose *good* are listed in brackets below.

- It feels good. [*cool, refreshing, pleasant, invigorating*]
- It smells good. [*sweet, fragrant*]
- It looks good. [*delicious, fancy, festive, luscious*]
- It tastes good. [*delicious, sweet, cool, refreshing, scrumptious*]
- It sounds good. [*peppy, lively, exciting, delightful*]

## EXTENSION

On another day, have boys and girls investigate other meanings of *good*. Ask pupils to think of words that might be substituted in the following sentences.

- She is a good friend. [*kind, faithful, helpful, unselfish, loyal*]
- He is a good runner. [*fast, speedy, swift, graceful*]
- This is a good book. [*interesting, exciting, adventurous, funny, sad*]



Think of Other Words for Good

It feels good.  
It smells good.  
It looks good.  
It tastes good.  
It sounds good.

64

#### MATERIALS

*My First Picture Dictionary*  
*The New Linguistic Block Series, Set 1W*  
(Blocks 1, 2, 3, 7, 28,  
or  
Blocks 1, 11, 12, 16,  
19, 20, 21)

#### EMPHASIS

Silly sentences serve to reinforce children's intuitive recognition of sentences as grammatical units and to review the concept that some sentences ask, while others tell.

#### EXPLANATION

If children are able to read the lesson title and the two questions at the top of the page, let them. Then ask a volunteer to read the first silly sentence, *A witch lost her broom*. Have pupils say whether this sentence asks a question or tells something and what mark should come at the end of the sentence. As each sentence is read, write it on the board and call upon a youngster to supply the correct end mark. Continue the lesson in a similar manner.

Next have each child write two silly sentences of his own—one that asks and one that tells. (Children will find *My First Picture Dictionary* is a valuable spelling aid.)

Call on pupils to read their sentences aloud, and have the class indicate whether these sentences ask or tell.

#### EXTENSION

1. At another time, let children play a question-and-answer game. Proceed round robin, having one child ask a silly question and the next child supply a silly answer. By your comments, encourage originality.

2. If pupils have not done so with an earlier lesson, they can now use pages 6-12 of the *Workbook* for the New Linguistic Block Series, Set 1W, or Duplicating Masters 6-12 to reinforce understanding of the sentence concepts presented in this lesson. (See pages 10-12 of the *Teacher's Instruction Booklet* for Set 1W.) If youngsters have worked with the blocks enough to be able to combine pronouns with the appropriate forms of the verb *be*, they will find *Workbook* pages 60-63 and Duplicating Masters 60-63 helpful at this time. (See pages 41-43 of the teacher's instruction booklet.)

### Silly Sentences

Does each sentence tell or ask?

What mark goes at the end?

A witch lost her broom

How can she fly

Where is my hat

It's on your head

I have a pet mouse

Does he come to dinner

Does the bird wear a hat

No, he wears boots

Is the elephant your pet

Yes, he lives at my house

Who is at the door

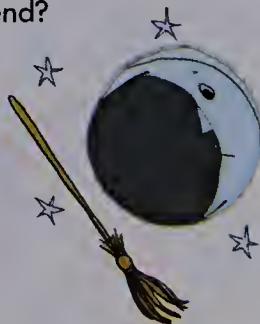
It's a little lion with a long, long tail

My cat can talk

Can he whistle

My fish has ten legs

Can he swim





## EMPHASIS

In what may be children's first experience with letter writing, captioned pictures and a letter model help pupils learn the form and some of the mechanics of correspondence.

## EXPLANATION

Children may be familiar with the song about Old MacDonald and his farm. Either you or volunteers might sing a few lines of it. Then help pupils read the lesson title and the first sentence of the text beneath the title.

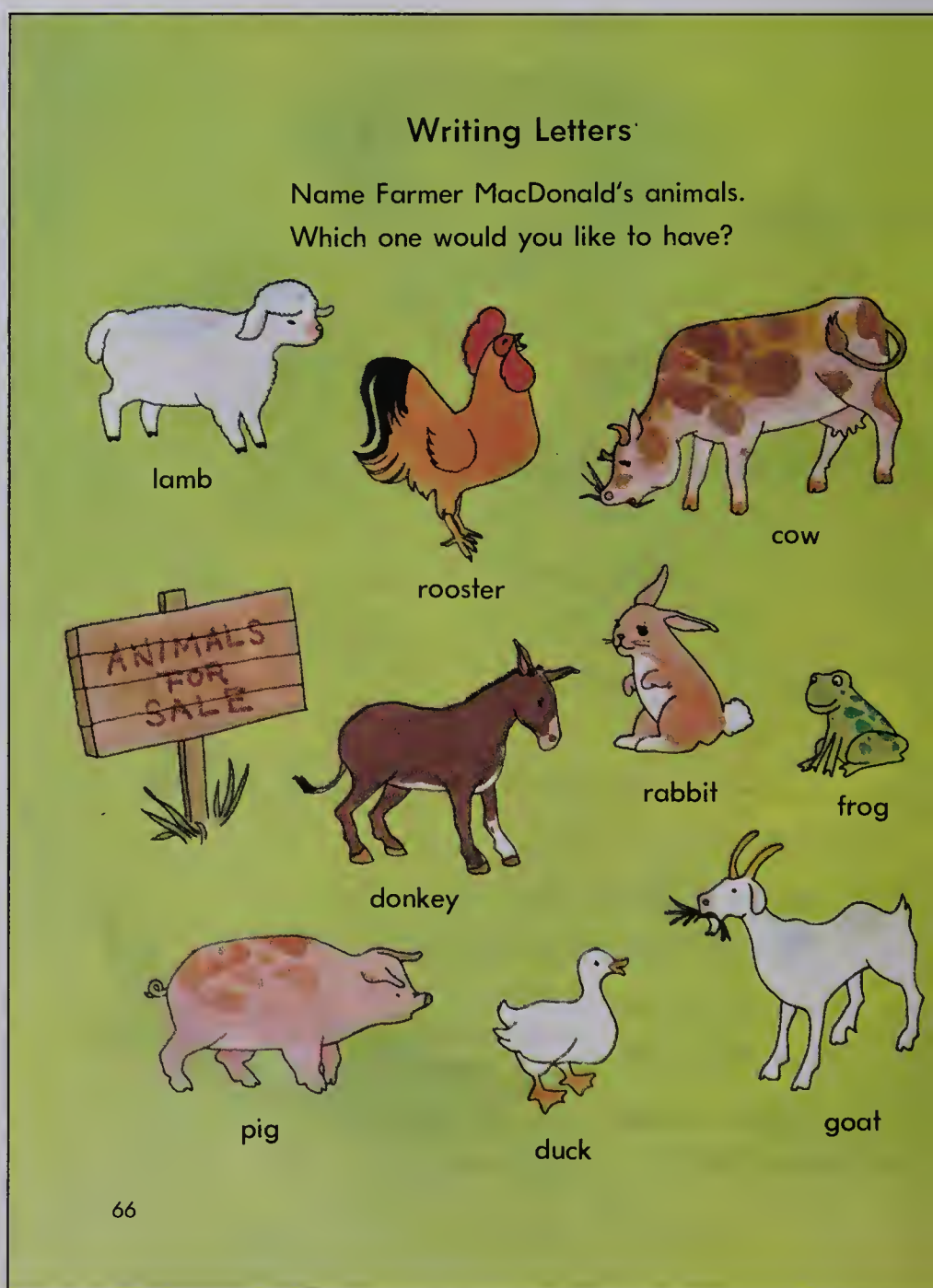
After the pictured animals have been identified and the captions noted, ask whether children know what Farmer MacDonald wants to do with some of his animals. If pupils are unable to read *Animals for Sale*, read it to them. They might like to invent reasons why Farmer MacDonald is having the sale. Pupils could also consider how a buyer could contact the farmer. A personal visit, a telephoned request, and a letter are possible ways.

Draw attention to Billy's letter on Page 67 by having children read the introductory paragraph on that page and then the letter.

Lead children to observe the form and mechanics of the letter with such questions as these:

- What word appears in the upper-right-hand corner of the letter? Why did Billy start his letter by writing *Monday*?
- What comes next in the letter? [Bring out that most letters begin with *Dear Somebody* and that this part of the letter is just a way of saying hello.] Does *Dear* begin with a small letter or a capital letter? What letters of Mr. MacDonald's name are capitalized? [first letter in each part of his name] What punctuation follows *Mr. MacDonald*? [If necessary, show on the board how to make a comma; describe it as a dot with a short curved line.]

- Where does the first line of Billy's message begin? [Present the word *indent*, and point out that *Please* does not come directly under the word *Dear*.]



- What does Billy write just before he signs his name? Does the first word in this part of the letter, *Thank*, begin with a capital or a small letter? What punctuation comes after *Thank you*?

- Why does Billy write his name at the end of the letter?
- Is Billy's letter written neatly? Are the words spaced properly? Are the letters shaped nicely and written in line with other letters?

Suggest that the class write a letter to Farmer MacDonald. Select an animal at random or let a volunteer pick one. Then have youngsters refer to the letter in their books to note how the class letter will differ. Ask, for example, what day will be written instead of *Monday* as in Billy's letter. Or is *Monday* the correct word? Will the choice of animal be the same or different? What name will replace Billy's in the class letter? Then let children compose the letter as you write it on the board.

Each child should now be allowed to pick an animal and write a letter, as suggested on page 67. From children's completed papers, you might select a few that show accurate letter form and a few that are exceptionally neat. Display them (on an overhead projector, if possible), pointing out these features.

#### EXTENSION

1. Children might make clay or plaster models of animals they would like to have. These models could be used as subjects of talks. A youngster could tell what animal he has modeled and why he chose that one. He could also give such information about its live counterpart as what it eats, where it lives, and what sounds it makes.

2. If children are not acquainted with the appearance or sounds of common domestic animals like the horse, cow, lamb, duck, hog, and chicken, now would be an appropriate time to arrange a class trip to a farm or a farm in a zoo. Should a trip not be feasible, an audio-visual presentation of farm animals would be helpful. One such learning aid, "Farm in the Zoo," is included in *Sounds I Hear* (Scott, Foresman and Company, 1966), which is a set of four records with accompanying pictures, designed to help pupils isolate and interpret sounds.

Billy wanted the pig. Here is the letter Billy wrote to Farmer MacDonald.



Monday

Dear Mr. MacDonald,

Please send me a

pig.

Thank you,  
Billy

Write a letter to Farmer MacDonald for the animal you want.



## EMPHASIS

This picture of reversed images provides a take-off point for talk about reflections and for nonsense in which children can explore the problems of living an upside-down life in an upside-down house in an upside-down place.

## EXPLANATION

When children have the page before them, say, "This is a funny-looking picture. It is called 'Right Side Up and Upside Down.' Who can show me the part that is right side up? Which side is upside down?"

Continue by asking whether everything in the top part of the picture can be seen in the bottom part. Let children tick off in turn the things that are seen (in actuality or in reflection) both above and below the shoreline. Answers may be as detailed as youngsters' responsiveness permits and may include such details as leaves and windows as well as trees and house.

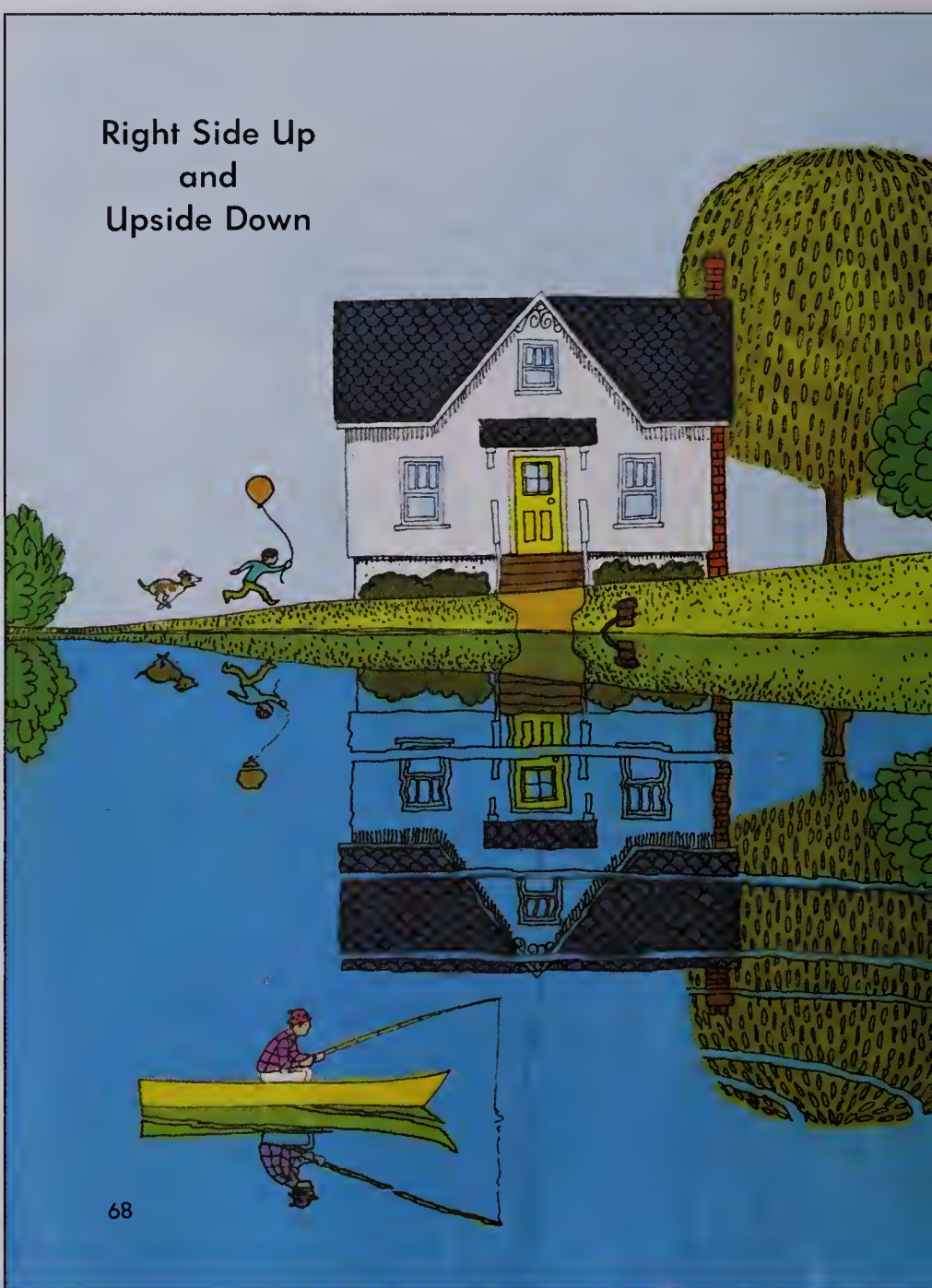
If the fisherman is not mentioned, ask why he is not pictured above the shoreline. Bring out the observation that the fisherman and his boat are on the water, not the land.

Ask whether anyone knows what things like the upside-down house and trees are called. If children do not respond with the term *reflections*, tell it to them. Have them recall other places in which reflections can be seen (mirrors, windows, windshields, car bumpers, the bowls of spoons, puddles—almost any shiny or polished smooth surface).

An observant child may have noticed that his own reflection in a mirror or other surface is usually seen right side up, and he may ask why this is so. Although the role of angles in reflection is hard to explain, it is easy to demonstrate. Hold a small mirror before a child so that he can see in it the reflection of a pencil held upright before it. Then tip the pencil slowly back until the bottom of the reflected pencil joins the bottom of the real one at ninety degrees. See whether children can com-

plete this comparison: When the surface of water is smooth, it reflects things, just like a big \_\_\_\_\_ [mirror or looking glass].

Invite the group to imagine that a family lives in the upside-down house in the picture. Because the house is upside down, everything the family members do or say is upside down or backwards. Instead of eating from the bowls of their spoons, they eat from the handles. In-



stead of saying "How are you," they say "You are how?"

Encourage every pupil to contribute some absurdity to the upside-down life of the Upside-Downers. If a child needs prompting, ask whether the Upside-Downers walk on the floor or ceiling, slide up or down the slides in their playground, eat desserts first or last, read books from top to bottom or bottom to top of a page, and so on.

### Listen and Tell



Let youngsters invert such simple three-word sentences as *I am fine*; *No, I won't*; *Yes, I will*; *Give me some*; *Now I'm eating*; *I hate spinach*; *Come here, kitty*; *Go to sleep*.

If an idea catches hold, children can become joyfully inventive in playing with the absurd. In the turnabout premise they are playing with here, they may be able to invert many details of everyday life that escape the attention of preoccupied adults. If responses are high-spirited and children enjoy what they are doing, suggest a group story about the Upside-Downers and record on chart or chalkboard some of the most ridiculous features of their upside-down living.

### EXTENSION

Children will be amused by Little Raccoon's reactions to his own reflection as told in *Little Raccoon and the Thing in the Pool* by Lilian Moore (McGraw-Hill Book Company, 1963). If the book is in your library, read it to pupils, let them explain its cryptic ending (which credits youngsters' intelligence), and then let them enjoy Gioia Fiammenghi's illustrations at their leisure.

Other books children might particularly enjoy at this time are *Backward Day* by Ruth Krauss (Harper & Row, Publishers, Incorporated, 1950), *Upside-Down Man* by Shan Ellentuck (Doubleday & Company, Inc., 1965), and the first chapter of *Mrs. Piggle-Wiggle* by Betty MacDonald (J. B. Lippincott Company, Inc.), in which Mrs. Piggle-Wiggle's upside-down house is described.

### PAGE 69

### EMPHASIS

Checking the accuracy of oral descriptions against panels of pictures, children can perceive how an inattentive listener may miss an important detail or imagine he has heard something the speaker did not say.



## EXPLANATION

Have pupils find page 69, place a marker there (a sheet of paper will do), and close their books. Then say, "I am going to tell you what a girl named Helen did one afternoon. When I have finished, you will look at some pictures to see whether I left anything out." Continue with the following description.

- Helen was making an afternoon treat for her friends. She put everything she would need on the kitchen table: a pint of ice cream, an ice-cream scoop, four glass dishes, a bottle of cherries, a spoon, and a can of chocolate syrup. Then she used the scoop to put ice cream into the dishes. Finally she poured chocolate syrup on the ice cream, making four chocolate sundaes. (omitted: putting a cherry on top of each sundae)

Now direct pupils to open their books to page 69 and to study the top row of pictures. Ask:

- Did I leave anything out that is shown in the pictures?
- Which picture shows what I did not tell you?
- Who will tell what is happening in each picture, beginning with the first one?

When a volunteer finishes describing the action, give other pupils a chance to add any omitted detail or to correct a faulty sequence.

Proceed in a similar manner with the following descriptions.

- Because Johnny knew his address and how to write his name, the librarian gave him a card. He gave a picture book to the librarian to be checked out on his new card. The librarian returned the book and the library card to Johnny. (omitted: selecting a book he wanted to take home)
- Kathy was invited to Jimmy's birthday party. She put a little kitten in a basket. At the party she gave Jimmy his present. Was he surprised to open the package and find the lovely little kitten! (omitted: covering the basket)
- There was a lot of snow where Peter and Molly lived. One afternoon they rolled a big, big snowball. Peter said,

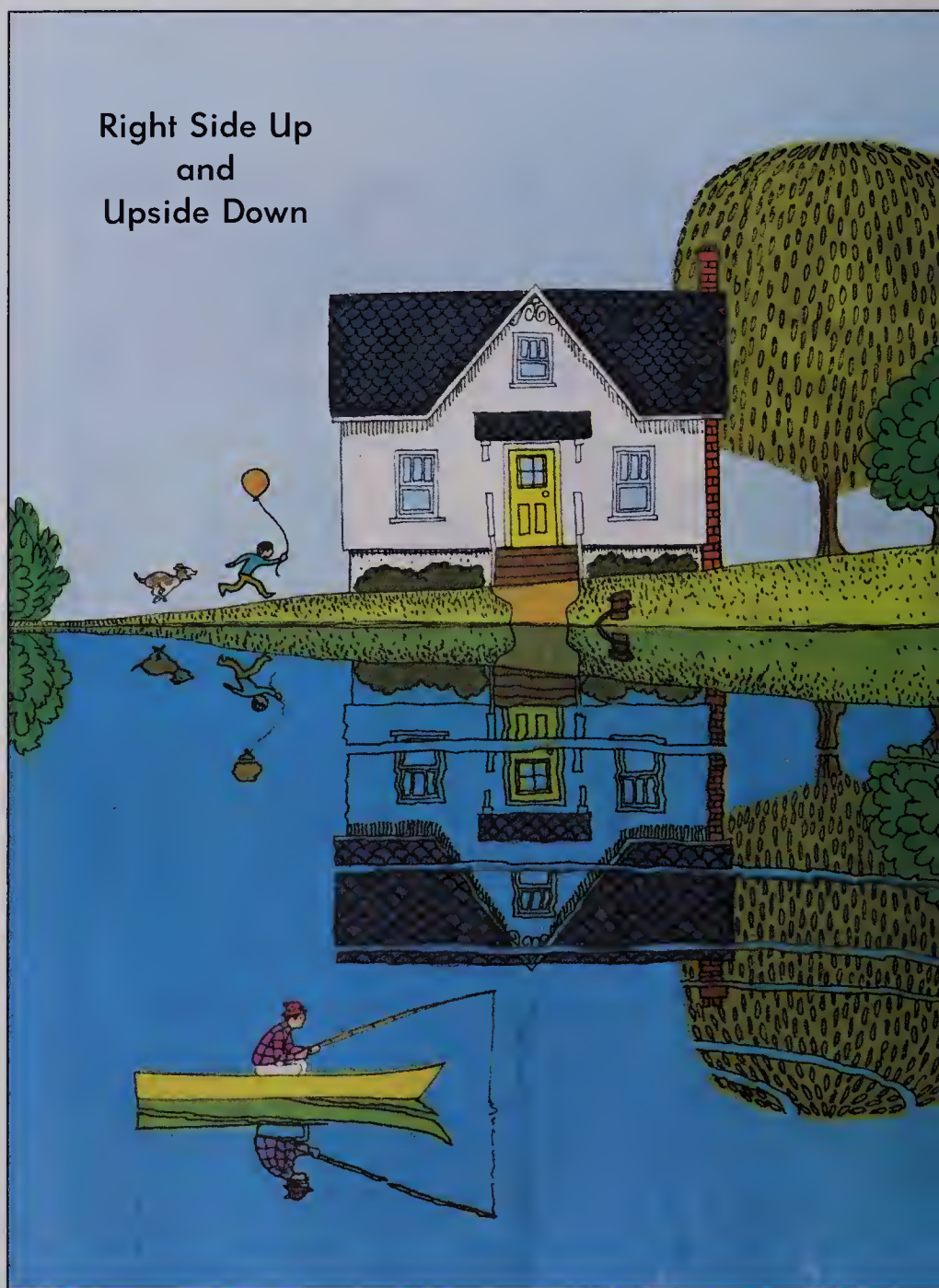
"This can be the body of a snowman."

Next Peter and Molly rolled a smaller ball of snow. Molly said, "I know what we are doing. This will be the snowman's head."

Finally, Peter put an old hat on the snowman's head, and Molly tied one of her old scarves around his neck. (omitted: giving the snowman eyes, nose, and a mouth)

When children supply the missing

## Right Side Up and Upside Down



information for the last example, encourage them to note illustrated detail. What did Peter and Molly use for the snowman's eyes? [buttons] nose? [carrot] and mouth? [stick]

Return to the first panel of pictures and explain that you will tell again how Helen made sundaes. Tell pupils to listen closely to see whether or not you add something that is not in the pictures. Books are to be closed.

### Listen and Tell



- Helen put everything she would need on the kitchen table: a pint of ice cream, an ice-cream scoop, a spoon, four glass dishes, a bottle of cherries, and a can of chocolate syrup. Then she put scoops of ice cream into the dishes. Once she held the scoop under warm water so it would cut into the ice cream more easily. She poured chocolate syrup on the ice cream. Then she put a cherry on the top of each sundae. (added: holding the scoop in warm water)

Let children point out what action was added and decide where they would place a picture that showed the action. (In this case, the additional picture would come in the center of the panel.)

Continue similarly with the following descriptions.

- Johnny got a library card at the public library. Right away he looked for a picture book he would like to take home. When he found one, he gave the book to the librarian to be checked out on his new card. The librarian returned the book and the library card to Johnny. At home Johnny showed the pictures to his little sister. (added: Johnny showing the pictures to his sister)
- Kathy was invited to Jimmy's birthday party. Her cat had five kittens. Kathy put one kitten in a basket and covered the basket. At the party she gave Jimmy the present. Was he surprised to uncover the basket and find the lovely little kitten! (added: Kathy's cat having five kittens)
- Peter and Molly rolled a big, big snowball. Peter said, "This can be the body of a snowman."

Next Peter and Molly rolled a smaller ball of snow. Molly said, "I know what we are doing. This will be the snowman's head."

They put the smaller snowball on top of the snowman's body in the place where a head should be. The children added buttons for eyes, a carrot for a nose, and a stick for a mouth. Finally, Peter put an old hat on the snowman's head, and Molly tied one of her old scarves around his



neck. (added: putting the snowman's head in place)

In conclusion, you might ask the children what they have done in this lesson. Help them make a summarizing statement—for example, that they have listened carefully to see whether the pictures in their books showed all the actions described and nothing more than the actions described.

#### MATERIALS

Listening Materials,  
Pages 102-103

## PAGE 70

### EMPHASIS

This lesson has the double purpose of giving children practice in recalling the main steps in a narrative and of helping them conceptualize the word *minute* both as an exact measure of time and as part of an idiom with flexible meanings.

### EXPLANATION

Introduce the story by reading the title and telling children it is about a boy named George, who was too little to go to school and so could not understand something that every schoolchild knows. Read the story.

Lead children to recall the order of the separate incidents in the story. You may say, for example, "George had some pretty funny ideas about the meaning of the word *minute*, didn't he? But did you notice that he always had a reason for making the funny mistakes he made? Why did he think a minute was a very thick book?" Continue by asking why George thought a minute was a radio program, a skyscraper made of blocks, a muffin, and a circle. Conclude by inviting someone to give his own version of what George learned at school about the difference between a real *minute* and *in a minute*.

If a wall clock with minutes marked on the face is close enough for children



What can you do in a real minute?  
What can't you do in a real minute?  
When would you say "in a minute"?

to see, let someone indicate which hand shows the hour and which the minutes, and which of the markings measure the minutes. To give youngsters some understanding of the absolute length of a minute, suggest that everyone keep very still while the minute hand on the clock moves from one marking to the next. If a clock is not available, use any small time-piece and call the beginning and end of silence for the required sixty seconds.

As everyone knows, even real minutes can seem to have different lengths. Invite groups of children to test this out by performing actions of contrasting difficulty. Joining hands and walking in a circle, for example, can be done in what seems a shorter minute than the minute that passes while one is standing on one leg. A minute spent in walking on all fours is shorter than the minute spent in squatting position with heels lifted from the floor, hands on hips, and head up.

Direct attention to the first question on page 68 and ask children to start telling, one at a time, some of the things that in their judgment can be accomplished in one minute or less—for example: brushing teeth, walking across the room, eating a piece of candy (not a jawbreaker or sucker), putting on shoes or cap or coat, sharpening a pencil, asking a riddle, and so on.

Direct attention to the second question and proceed in the same way, tossing into the recital a few questions that children may not otherwise think of. You might ask, for instance: Can you grow in a minute? see a whole TV program? select a book at the library and have it checked out? eat an apple? write a letter? read a book?

The third question on the page will test children's ability to recall or invent a plausible situation for the use of a phrase that they probably use and hear used every day of their lives. If they find the question difficult, modify it and let individual youngsters tell about the last time they said *in a minute* or had it said to them.

## EXTENSION

1. In the context of this discussion children may be given a lesson (or refresher) in reading the time with whatever materials are at hand (play clock, old clock with glass removed, or a sketch of a simplified clock face on the board). Start with both hands of the clock pointed to twelve and ask what the time is and how often in every day the hands are in that position. Let children distinguish between the terms *noon* and *midnight* and tell what they are likely to be doing



## About Time

### Confusion

by Myro Cohn Livingston

### Tomorrow

never seems to come.  
It will—they always say,  
But when you think it should be here  
It's turned into  
today!

Can today turn into yesterday?  
What does this week turn into?  
What does a clock tell?  
What does a calendar tell?  
Tell about something you never  
do and something you always do.

From *Whispers and Other Poems*, © 1958 by Myra Cohn Livingston. Reprinted by permission of Harcourt Brace Jovanovich, Inc.



at both those times. Review outstanding moments of the school day by having the hands of the clock point to various hours and letting the class tell what they mark (beginning of school, recess, lunch, and so on).

Reinforce the concept that a day is a time measure and that every day always has twenty-four hours. Review names of the days of the week and months of the year. Young children need repeated discussion and review of the vocabulary for time measures before they can begin to grasp the concepts the words stand for.

2. Suggest that each child make a daily log, drawing pictures of when he gets up, eats breakfast, goes to school, watches a television show, and so on. If a clock face has been mimeographed on each sheet of drawing paper, the child may draw in hands to indicate the time at which the activity is done.

## PAGE 71

### EMPHASIS

As children consider the time concepts presented in this lesson, they increase their understanding of and their ability to express themselves on the subject of time and its measurement. They also express contrast in the time opposites *always* and *never*.

### EXPLANATION

Point out the lesson title and the title of the poem. Say that *confusion* suggests being "mixed up." In this case, something about time puzzles the poet. Continue, "There is a little mystery about all tomorrows that you have probably noticed. Listen to the poem and see whether you have noticed the same mystery."

When pupils have heard the verse, call for a show of hands from all those who know what the mystery of tomorrow is. Any statement approximating a simple "When tomorrow comes, it is always today" would be admirable from early-primary children. If they cannot express the idea, express it for them.

### MATERIALS

Record, Side 2,  
Band 6



What can you do in a real minute?  
What can't you do in a real minute?  
When would you say "in a minute"?

Ask whether tomorrow comes before or after today, and then direct attention to the questions below the poem. Have children explain their answer to the first question. In addition to answering the second question, the class might also tell what *this month* and *this year* become after they have passed. In considering the third and fourth questions, pupils should recognize that a clock gives the time of day or night, whereas

a calendar gives the time of week, month, and year. If possible, have a calendar available, on which pupils can point out such features as the year, name of the month, days of the week and their dates, and differences in the length of months.

Let pupils suppose they have all fallen asleep for a long, long time and then awakened. Ask them these questions:

- What would be one way to learn what year it is?
- If you had been asleep for exactly one year, what year would you see on an up-to-date calendar?
- How could you tell what hour it is?
- If the clock says twelve o'clock, how could you tell whether the time is noon or midnight? [by whether it is day or night]

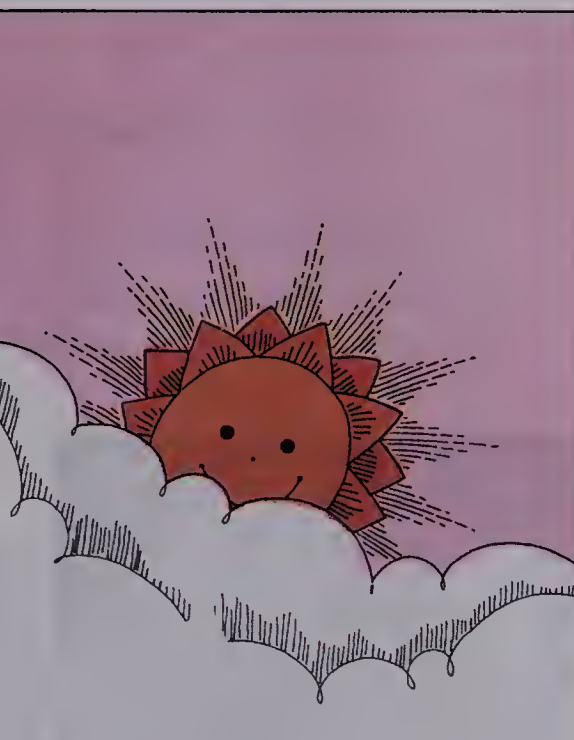
Recall with the class all the time words used in this and the preceding lesson—*minute, hour, day, today, tomorrow, yesterday, week, month, and year*. Make the observation that there is another kind of word that the class has not talked about. Read the last sentence in the pupils' text and call for the two words that mean something about time. If necessary, repeat the sentence, stressing lightly the words *never* and *always*.

Suggest for *never* the alternate *at no time*, and see whether youngsters can supply the analogous *all the time* or *at all times* for *always*.

Finally, pupils may tell about things they never do as well as things they always do. Furnish model sentences—for example, *I never cross the street except at the corner* and *I always wait for the traffic light to turn green* or *I never like to go to bed, but I always like to get up*.

## EXTENSION

In future sessions, continue to build time concepts by letting pupils talk about what they ordinarily do in the morning, afternoon, evening, and night; in the summer, winter, spring, and fall; and about what they do, did, or will do this week, last week, and next week; this month, last month, and next month; this year, last year, and next year; and about many years ago when they were little.



**About Time**

**Confusion**  
by Myra Cahn Livingston

**Tomorrow**  
never seems to come.  
It will—they always say,  
But when you think it should be here  
It's turned into  
today!

Can today turn into yesterday?  
What does this week turn into?  
What does a clock tell?  
What does a calendar tell?  
Tell about something you never  
do and something you always do.

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## EMPHASIS

With the help of pictures and verses, this lesson develops concepts of words that describe sensory responses. The emphasis is upon responses to touch and taste.

## EXPLANATION

Direct children's attention to the picture of the girl cuddling the duckling. Ask pupils to imagine how it would feel to hold the little duck against one's cheek. How would they describe the feeling? (Accept any suitable answers.) Then invite boys and girls to hear what the first poem says about the duck.

Use the first two lines of the poem as a takeoff point in developing pupils' concepts of words that describe tactile responses.

- How did the poem describe the way the duckling felt to the girl's cheek? [If necessary, reread the first line.]
- What else might feel *soft as cotton*? [a caterpillar, dandelion down, a kitten, for example]

You might then ask for a word that means the opposite of *soft*; have pupils name things that are *hard* as a marble. Continue with such questions as "What is *rough* as a handful of gravel? *smooth* as a peeled onion? *squashy* as a ripe banana?"

Next, have youngsters describe how a snowball feels to damp, mittened fingers, as shown in the second picture. Someone will probably suggest the thermal response *cold*. You may be able to elicit words for other kinds of tactile response, like *hard* or *slippery*.

After pupils hear the snowball verse, have them listen again to pick out ways in which the snowball is described. When *firm* is mentioned, develop the idea that this word means "solid" (in this context). Name other objects that have the same quality: a solid rubber ball in contrast to a hollow one, a tightly packaged book in contrast to a bag of laundry, or a nut in contrast to a raisin. Have children squeeze their firm desk top and contrast the feeling with something that gives.

Point out the picture of the boy at the water fountain and ask, perhaps only rhetorically, how children would describe the taste of water. (*Wet* would be a likely response.) Comment that the taste is a difficult one to describe. Then read the third poem.

## Touch and Taste

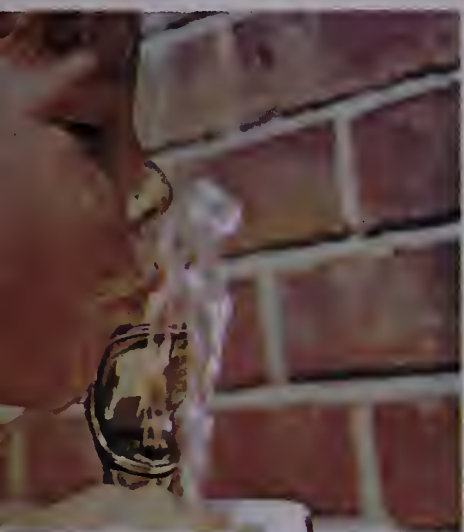
My duck is soft as cotton  
When I hold him to my cheek,  
And though he's still too small to quack,  
I hear him peep-peep-peep.



Snowballs when they're icy white  
Are big and firm to hold—  
I have to pack them fast and tight  
Before my hands get cold.

Afterward, encourage boys and girls to associate their own experience with the one described in the poem. When water is swallowed, what turns cold? [tongue, mouth, possibly throat or stomach, and possibly even one's entire body]

Bubble gum's a special taste—  
All pink and sweet and stretchy;  
But when I blow with all my breath  
It pops a little messy.



Water has no taste at all—  
It's nothing I can hold;  
I guess I like it just because  
I like the taste of cold.

73

Ask pupils whether anything represents the *taste of hot* to them (chocolate, soup, peppers, chili, for example).

Suggest that youngsters look at the last picture and think about taste and touch as they listen to the final verse. Later, reread the second line and ask, "Can something really taste *pink*?" Cultivate the idea that food or drink with a delicate flavor might suggest the color pink. Would vinegar taste pink? . . . hot dogs? How about plums? [responses will be individual] . . . watermelon? [Ah, there is a food that is colored pink as well as probably connoting a "pink" taste to children.]

Return to touch imagery by asking how children might describe the *messy* feeling when bubble gum pops (*sticky, gooey, gummed-up*, or a similar expression). Suggest words if pupils cannot think of ones to describe the sensation.

Finally, let pupils hear the four verses again as they quietly imagine all the sights, sounds, tastes, and feelings described.

## EXTENSION

1. From time to time, read a poem to the class and let youngsters point out its appeal to sight, sound, smell, touch, or taste. Then encourage pupils to tell how they would describe similar or contrasting experiences.

Among the suitable poems in *Time for Poetry* are "Smells (Junior)" by Christopher Morley, "Lamplighter Barn" by Myra Cohn Livingston, "Finis" by Sir Henry Newbolt, "Galoshes" by Rhoda W. Bacmeister, "Setting the Table" by Dorothy Aldis, and "The Big Clock," author unknown.

2. Put objects of varying textures (as a few examples, a silk scarf, sandpaper, angora wool, and a metal can) into a bag. Let children touch and describe them without naming them.



## EMPHASIS

This lesson develops awareness that an individual may be known by several different names, which are related to special activities or to his place in the family and other social groups.

## EXPLANATION

So that children will have a familiar point from which to make the lesson's analogies, say, "Let's talk about some of the different names almost everyone has. For example, my name is Miss \_\_\_\_\_, but I can also be called something else because of what I do here every school day. What is that name?" Give pupils the sound clue *t* if they falter in their response. Then ask what you are called when you drive a car, when you read a book, when you sing.

Read *Words That Tell About Dan* and the first three sentences at the bottom of the page, asking children to point out the picture that shows them Dan is a diver. Then read the last two sentences. Proceed in an orderly manner from picture to picture, asking children to suggest other names for Dan as he appears in each illustration. In addition to *boy* and *diver*, the following names might be suggested: *swimmer, singer, musician, paper boy, worker, helper, trash hauler, junk collector, ballplayer, batter, athlete, brother, twin, and friend*. Write the words on the board as they are mentioned.

Direct attention to the uniform Dan wears in the central picture and lead the class to infer that Dan is also a *cub scout*.

Ask what Dan would be called if he were to win a swimming race or were given a prize for diving (*winner* or *champion*).



### Words That Tell About Dan

There are lots of words that tell about Dan.

First of all, Dan is a boy.

He is also a diver.

Think of other words for Dan.

The pictures will help you.

### Listening to Sentences



75

Explore the various names for family relationships, in addition to *brother*. Ask what Dan's parents call him when they talk about him (*son*), and what his grandparents call him (*grandson*).

Now invite children to think about themselves. Ask what words name everyone in the room, whether boy or girl. If necessary, provide the terms *class*, *children*, and *pupils* to get youngsters started. Continue with appropriate questions to give children's thoughts whatever direction may be needed. Make a list on the chalkboard that might include *singers*, *readers*, *helpers*, *workers*, *artists*, *friends*, *players* (in games), and *boys and girls*.

Add to the list—and perhaps to children's vocabularies—the names *passengers* (whenever they ride a bus, car, train, plane, or the like), *pedestrians* (whenever they go for a walk), *travelers*, and *citizens* (because they belong to a community and country).

Since any group of children can be expected to erupt in occasional outbursts of mischief, you might jokingly submit the word *rascals* or *mischief-makers*, for acceptance or indignant rejection by the group.

### EXTENSION

Taking a cue from the illustrations on page 74, each child might draw pictures of himself or a member of his family in the dress, activity, or group that would call for a special title. Beneath each picture he could write an identifying sentence such as *I am a pupil* or *My father is a mailman*.



## EMPHASIS

Children who listen inattentively or who jump to the conclusion that they know what is being said will often misinterpret statements. This lesson helps youngsters realize that careful listening is necessary for complete understanding.

## EXPLANATION

Direct pupils' attention to the two pictures of a squirrel at the top of the page and ask youngsters to tell what each squirrel is doing. Then explain that you will say a sentence about one of these two pictures. After pupils listen carefully, they are to point to the picture that your sentence tells about.

Without overemphasizing the word *not*, say:

- The squirrel is not eating a nut in the tree.

Check responses. If a child has made a wrong selection, ask him which squirrel is eating a nut and which is not eating a nut.

Because negatives are difficult for some children to grasp, emphasize the contrast of negative-positive by going through the same procedure with this sentence:

- The squirrel is eating a nut in the tree.

Tell pupils that, from now on, you will say only one sentence for each pair of pictures and that children should select the picture your sentence describes. Turn attention to the next pair of pictures. Without overemphasizing the word *will*, say:

- The kitten will drink the milk.

Again check responses and make youngsters aware of the distinction in meaning. Bring out that *will* means something is going to happen, but it hasn't happened yet. Hence, the picture of the kitten not yet drinking the milk is the appropriate choice.



### Words That Tell About Dan

There are lots of words that tell about Dan.

First of all, Dan is a boy.

He is also a diver.

Think of other words for Dan.

The pictures will help you.

## Listening to Sentences



75

The sentences below may be used with succeeding pairs of pictures. Speak with natural, conversational inflections.

- The boy will ride the bike.
- I think the girl has blue eyes, but I can't see them.
- The boy said, "If I had a camera, I would take a picture of the sailboat."
- The girl said, "I will put the flowers in a vase."

Meanings that may need pointing up are carried by the phrases *will ride*, *but I can't see them*, *If I had*, and *will put*.

## EXTENSION

1. Careful listening is a requisite of the game "Simon Says." Play the game and, in different corners of the room, start one or two simultaneous games. It is usually the children who are eliminated early in the game who need the most practice in listening. Organize new games of "Simon Says" with those children.

2. At another time have pupils practice attentive listening with the following game. Tell children that you are going to read a list of words and that they should clap every time you mention a piece of furniture. Read the following words at a normal rate of speed.

horse	soup	stool
chair	table	pudding
cabbage	pancakes	zebra
kitten	alligator	lion
donkey	pie	bed
apple	lamp	cupboard

Next repeat the list, having children clap for animals. On a third reading have children note foods.



## EMPHASIS

A story with a modern setting for the age-old charm of “little folk” makes delightful content for dramatic play. In its retelling, boys and girls can also acquire a background for later recognition that a well-structured story has a well-defined beginning, middle, and end.

## EXPLANATION

Present the page to children and see whether they can read the icicled title of the story they are to hear. If they cannot, read it for them. Ask for opinions on what an elf is and where children would expect an icebox elf to live in their homes—bringing out the word *refrigerator* and explaining that some people call a refrigerator an *icebox*. Then read the story.

This is a long story for children to retell, and they will need help in organizing and summarizing what they have just heard. Comments and questions such as the following will guide pupils along the way:

- Let's think about the *beginning* of the story. What did the elf do to have fun in the icebox?
- How did he keep himself warm? and safe? How did he manage to get out of the icebox?
- Now let's think about the *middle* of the story. After the woman threw the elf's woolly coat into the wastebasket, he met some animals. Which one did he meet in the wastebasket? What did they talk about?
- What animal did he meet next (and next and next and next)? [cricket, canary, mouse again, spider]
- What did all the animals want to know about living in the icebox?
- How did the mouse get to the basement?
- Now let's think about the *end* of the story. How did the elf get back into the icebox from the basement? How do you think he felt when he was safely there again? Why was he happy in the icebox?

Following the summary (or at intervals in the retelling), let pairs of children act

## MATERIALS

Listening Materials,  
Pages 103-104

## A Story



## A Poem

### Just About

by Leland B. Jacobs

I'm just about ready  
To turn to a gnome.  
I'm tired of staying  
So close to home.

I'm just about ready  
To turn to an elf.  
I'm quite tired of being  
Only myself.

I'm just about ready  
To turn to a sprite,  
But I'll be myself, home again,  
Long before night.

"Just About" From *Just Around the Corner* by Leland B. Jacobs. Copyright © 1964 by Leland B. Jacobs. Reprinted by permission of Holt, Rinehart and Winston, Inc.



out various parts of the story—for example, the encounters between the elf and the mouse, the cricket, the canary, and the spider. Before each pair begins, have pupils discuss their images of the creatures. Help children see the animals as having distinct characteristics: the elf, friendly but worried at the moment; the mouse, busily nibbling but looking about all the time and missing nothing; the cricket (which some youngsters may not know is an insect), giving sensible advice with an occasional chirp; the canary, being sociable as it flutters its wings and sways on its perch; the spider, hunched, alert, ready for anything that blunders into its web. Groups of pupils might play the elf's game of climbing the eggs or tumbling down tenpins or rocking on an orange.

Interpreting such varied forms and motions is a challenge that most young children accept cheerfully without self-consciousness. The dialogue for the situations should be children's own and as short or as long as they please.

Pantomime can be useful, too, in vocabulary development. Since youngsters are usually unable to give definitions, let them illustrate in pantomime (or you illustrate for them, if they do not know) the meanings of some of the words in the story.

Invite pupils to show how they would take a *wee sip* from a *wee cup* and *nibble* an imaginary cookie. Ask how someone looks when *half asleep* or when he *peers* at something, and how a *sigh* or *ticking chuckle* sounds. Children might demonstrate the difference between *slide* and *leap*, *climb* and *step*, *jump* and *rock*. If the words are presented in pairs, the pantomimer must distinguish the actions.

If youngsters ask the meaning of *woggy*, let them know that it is a made-up word. The writer might have thought it sounded like an elfen word. Do pupils like the sound of it when they hear *woolly woggy coat*?

If the venerable idiom *quick as scat* is not in children's vocabularies, add it now, and drop it into the day's conversation from time to time. Compare it to *quick as a wink*.



## EMPHASIS

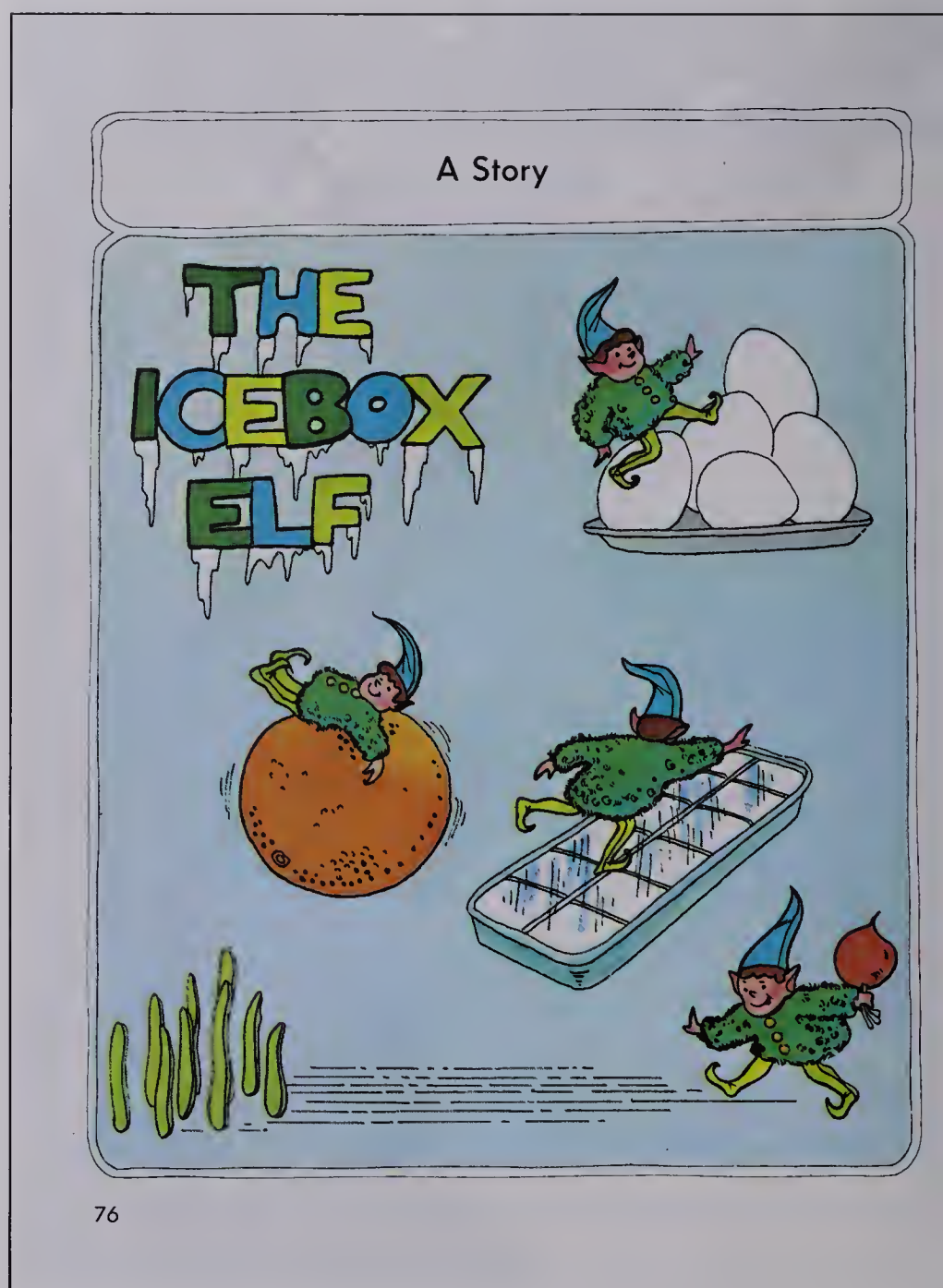
Children learn about the elves, sprites, and gnomes of fiction and superstition, and they invent situations in which to exercise the magical powers of whatever supernatural being they choose to play. In so doing, they develop imaginations and gain skill in using their bodies and voices to portray characters and to express emotions.

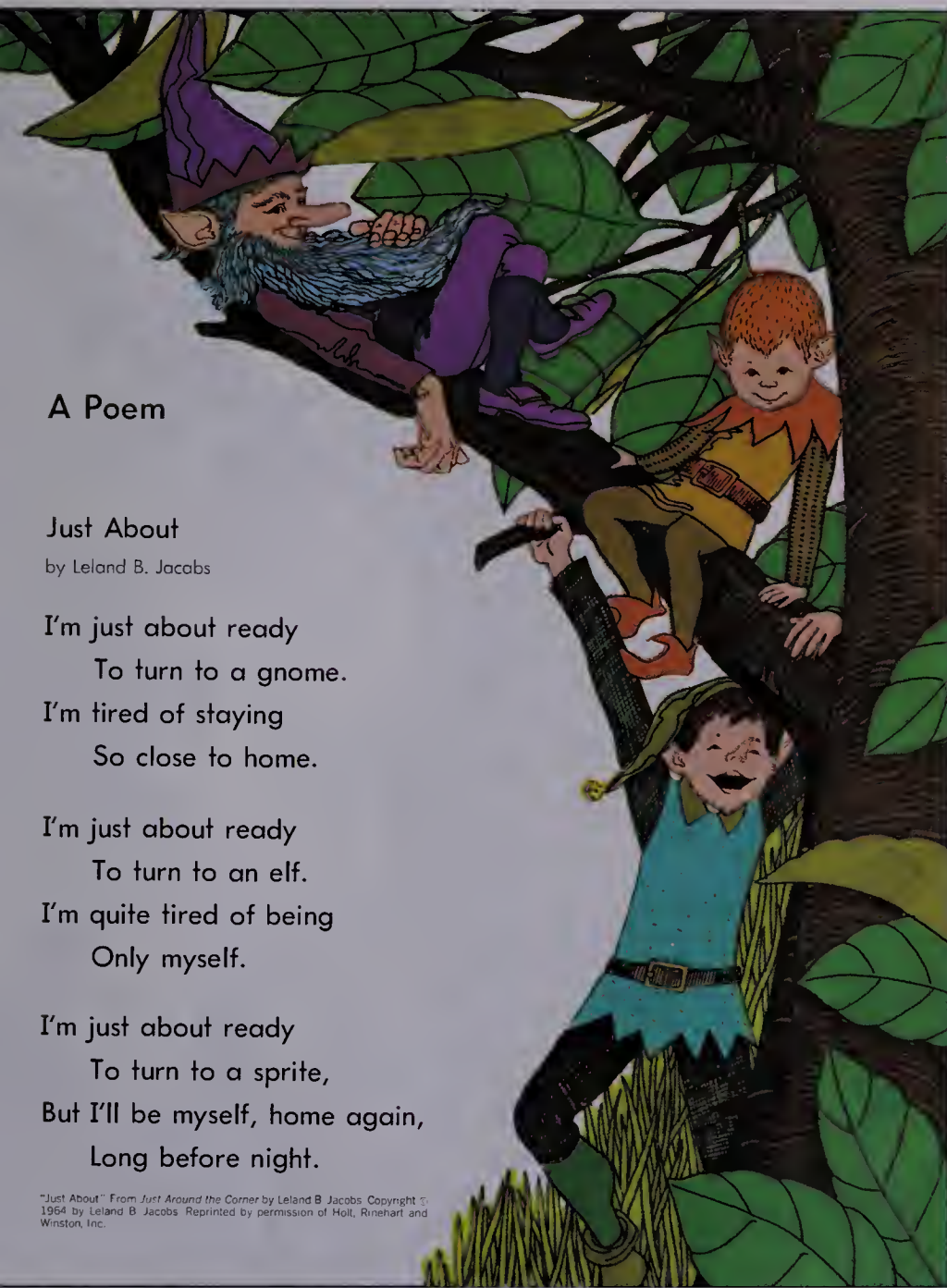
## EXPLANATION

Help children recall some of the fanciful beings they may have heard about in stories or poems—Cinderella's fairy godmother, for example, or Rumpelstiltskin, the seven dwarfs who were kind to Snow White, the elves who helped the shoemaker.

Then suggest that youngsters listen to "Just About" and hear what the poet imagined he would like to become. Afterwards, let pupils name these beings. Use the illustration to point out differences that often distinguish these fanciful creatures. Say:

- An elf often looks like a tiny child. He is mischievous and playful. Where is the elf in the picture? [in the center]
- A gnome is usually a very little, ugly old man who lives underground and guards mines and treasures. He often plays wicked or mischievous tricks on people. Rumpelstiltskin may have been a gnome. Where is the gnome in the picture? [at the top]
- A sprite may be an elf, a fairy, a goblin, or a troll. He is usually more grown up than other elves, and he is sometimes as graceful and as good-looking as a fairy. But sometimes he is full of mischief, or he is as rough and unfriendly as the troll in *Three Billy Goats Gruff*. Which creature is a sprite? [the lowest one]





## A Poem

### Just About

by Leland B. Jacobs

I'm just about ready  
To turn to a gnome.  
I'm tired of staying  
So close to home.  
I'm just about ready  
To turn to an elf.  
I'm quite tired of being  
Only myself.  
I'm just about ready  
To turn to a sprite,  
But I'll be myself, home again,  
Long before night.

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Ask pupils to think about the fanciful creatures they would choose to become. Some youngsters may want to be fairy godmothers, leprechauns, genies, or other creatures, rather than any of the three mentioned in the poem. Whatever the choice, tell each child to imagine how the creature he has in mind would walk, move, and act. Then let volunteers attempt the actions.

As dramatization proceeds, encourage children to invent little skits, and see that every child has a chance to participate. Each child who plays an elf might think of some harmless, mischievous trick to play—maybe tickling a sleeping person's nose with a feather or leaving flowers at doors and disappearing before anyone answers the knocking. (You might read Walter de la Mare's "Someone" from *Time for Poetry* to heighten mood here.) Gnomes might have a meeting to plan how they will keep some villagers from mining silver in their mountain and then carry out their plans. Sprites might plan and perform some entertainment for the king of the fairies, or one sprite might mischievously lead a group of travelers farther and farther from their lodging.

Youngsters may also want to act out a familiar story—perhaps "The Icebox Elf."

Whether pupils create original plots, use a traditional folk or fairy tale, or do both, their experience will be more satisfying if it is extended over several class sessions. Time is required to develop ideas for plots and characterizations. Time also provides opportunity for all children to participate.



### EMPHASIS

Children learn more about differences in viewpoint as they imagine how various people and animals might view a tree. Emphasis is upon mental points of view, rather than on the physical attitudes stressed on pages 44-45 of the pupils' book.

### EXPLANATION

Begin discussion by asking what children see in the picture. Then concentrate attention on the tree by remarking, "Did you ever see such a big tree?"

Comment that, except for the little boy holding a kite string, all the animals and people like the tree for different reasons. Question youngsters as to why they think the bird, squirrel, climbing children, and picnickers like the tree. Pupils will not respond in the words quoted below, but with encouragement they can approximate the ideas.

Bring out that the tree provides the bird with a place to build a nest and raise a family in relative safety from dangers on the ground. If the bird could talk, it might say, "The tree is a safe, comfortable place to live." The squirrel is standing in the door of its home, eating a nut that grew on the tree. The squirrel might say, "This tree gives me nuts, while another tree does not" or "This tree is a warm place to live in the winter." The children who are climbing the tree might say, "This tree has good climbing branches. It is fun." And the picnickers may have settled under the tree with a remark like "This spot is cool and shady because of this wonderful tree."

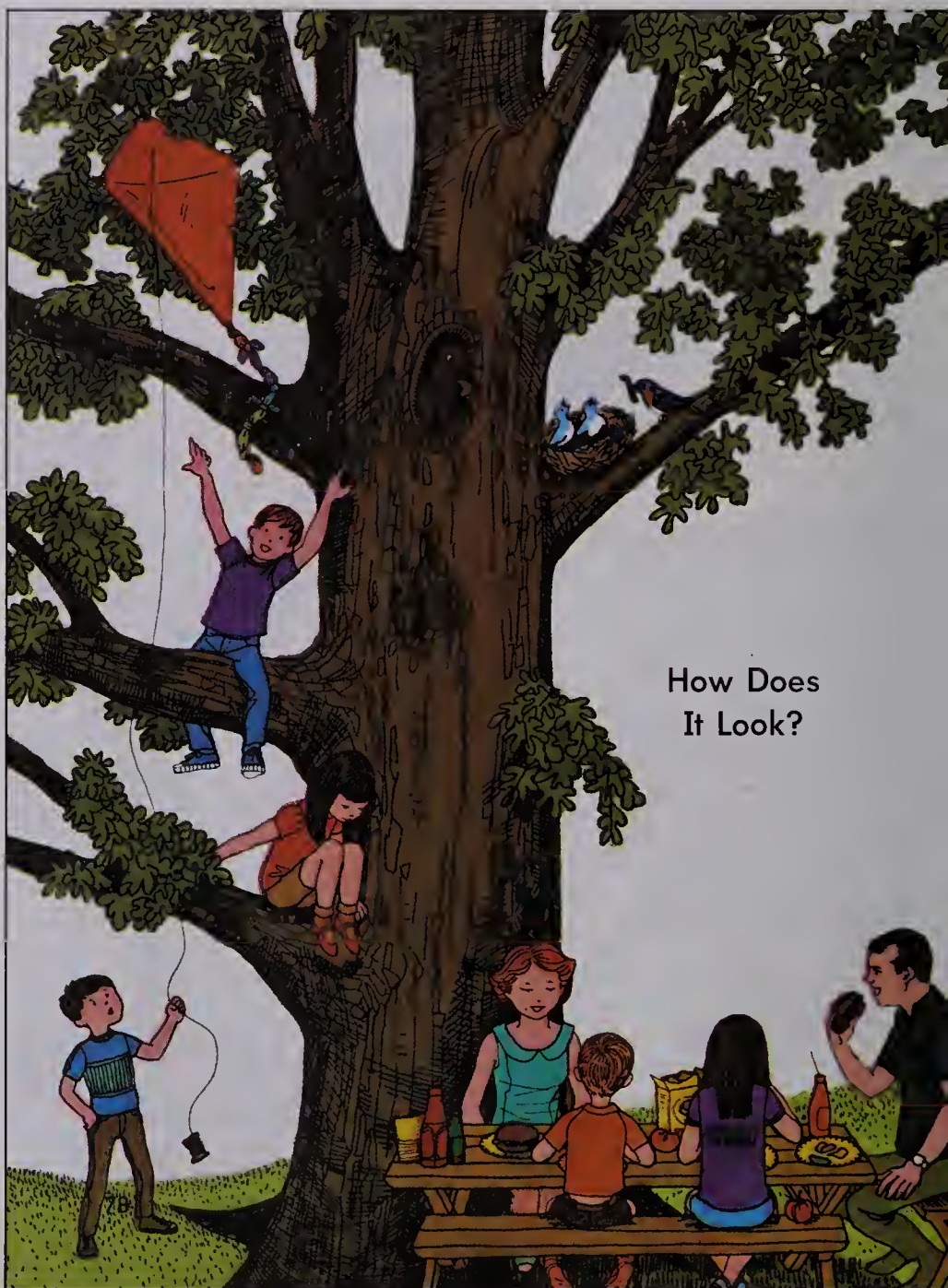
Then ask pupils how the little boy with the kite might feel about the tree, and why.

End discussion with a suggestion that will lead youngsters to assume personal attitudes toward the tree. Ask them to imagine that each of them and their neighborhood playmates live in a tree like the one in the picture. Would they like that? Why? (or why not?) How would they feel about living there at dinner-time? How would they feel at night?

### EXTENSION

1. To emphasize how attitudes differ, ask children to think of

- something a child might like to do that parents would not like to do.
- something parents might like to do that a child would not like to do.
- something a child would like that a pet dog or cat would not like.
- something a pet would like, but a child would not like.





- something a boy (or girl) likes, but a girl (or boy) probably doesn't.

2. Read aloud—and let children discuss the viewpoints presented in—the book *A Tree Is Nice* by Janice M. Udry (Harper & Row, Publishers, Incorporated, 1956) or the poem “Every Time I Climb a Tree” by David McCord. The poem is included in *Time for Poetry* and in McCord's *Far and Few* (Little, Brown & Company, 1952).



Look and Think

79

## PAGE 79

### EMPHASIS

Like the lessons on pages 47 and 59, this page is designed to promote the ability to make inferences.

### EXPLANATION

Comment that this is a “Look and Think” page, like others children have studied to find out how much they could learn. Point out that only one person is seen in the picture, and have pupils explain why they think this person does not live in the house. Then invite them to look carefully at everything in the picture to see how much they can find out about the family that lives in the house.

Use the questions below, as needed, to lead children to make inferences from relevant details in the picture. And have pupils cite the details.

- Does the family have a baby? [buggy in back yard]
- Are there other children in the family? [play equipment]
- Do you think the baby has a sister? [doll near sandbox]
- Does the baby have a brother? [boy's bicycle and basketball hoop]
- Which do you think is older—the boy or the girl? [doll as plaything compared to size of bicycle and height of hoop, suggesting boy is older]
- Is the family going to find any letters in the mailbox today? [postman going up walk]
- Does the family have a pet? [dog]
- Do you think the people who live here like birds? [bird bath in yard]
- How is the bird bath cleaned and filled with fresh water? [hose]
- Do the people who live here sometimes eat out of doors? [patio table]
- Do they have a TV set? [antenna on roof]
- Is the house going to be a different color soon? [can of paint, ladder, daubs on house]

Point out any details that children miss or cannot interpret. For example, youngsters who live in large apartment buildings may be television addicts, but may not recognize an antenna.



## EMPHASIS

The open-end stories in this lesson present a variety of situations that can be discussed by the class and concluded in any way that children deem properly logical, practical, whimsical, or fanciful.

## EXPLANATION

This lesson may take more than one class session, and the sessions need not be consecutive language lessons. A procedure as open-end as the stories is recommended. In some groups, children will be able to select a story and make it their own, rewriting or transcribing the basic situation and inventing their own ending. Some children may be able to write only an ending—perhaps in a sentence—and share their conclusions later with the class. In other classes a story at a time may be selected and worked out cooperatively, written on board or chart by the teacher, and perhaps later transcribed in whole or part by individual children. Other groups will profit most from an exclusively oral response to the lesson.

In presenting the stories, read two at a time so that pupils can make a choice. As in all exercises of this type, the endings are limited only by the imagination of the children. Sometimes, however, the keenest of young imaginations needs a spark to set it off. If pupils seem to be waiting for such a start, suggest a weaselly solution for the story under discussion (“Perhaps Honey bent her head down and the jar fell off” or “Maybe Ted went home and got his brother to help him”), which can be immediately discarded because children, if they put their minds to the matter, can think of something much more interesting or exciting or funny. If the ending is a group invention, discuss various titles for the story after a satisfactory conclusion has been decided upon.



### Stories to Finish

One day a bear named Honey was eating honey from a jar. Honey licked and licked. Her nose went down into the jar and her tongue touched the bottom and licked it clean. Honey was happy. She wanted to smile. But the jar was stuck on her nose and wouldn't come off.

What did Honey do?

One day Ted took off his new shoes and waded in a puddle. A dog came along and ran off with one shoe. The dog crept into a drainpipe that was on the ground. The dog came out, but left the shoe behind. The pipe was too little for Ted to crawl in, too long to reach in, and too heavy for Ted to lift.

What did Ted do?

Abby wanted to give her mother some birthday presents. She wanted to buy her a color TV, a red purse, and a box of chocolate-covered cherries, but Abby had only a quarter. First she sat down with paper and a box of crayons. Then she went out and spent the quarter.

What did Abby give her mother?

It was the middle of the night and Sarah was sound asleep. Suddenly she woke up and heard a strange little sound. What was it, she wondered. She listened hard and heard a tiny thin voice saying, "Help me! Oh, please, someone, help me!" Sarah turned on the light.

What happened next?



## EXTENSION

Together, pupils may be able to construct stories similar to the models and then furnish individualized endings. In starting children on such a project, propose a definite place or time as a setting for their ideas. Say, "Let's think of something that could happen right over there in that corner of this room at night, when we are all at home and the room is empty" or "Let's make up a character who is a new pupil in this school and who has a problem." Although children may not succeed by adult standards at such an undertaking, they sometimes learn more from attempting a difficult task than an easy one.



## EMPHASIS

This lesson is designed to promote understanding of the word *opposite* and to encourage children to explore the principle of contrast expressed in words that have opposite meanings.

## EXPLANATION

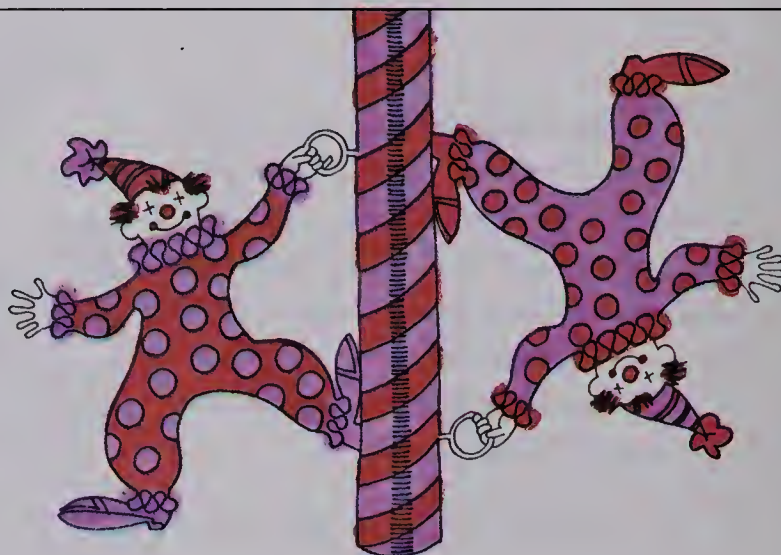
Although children are not expected to be able to read the word *opposite*, it is worth isolating from its context in the lesson. Write it on the board, pronouncing it as you do so. Ask whether anyone knows what the word means. If there are no responses, assure children that though they may not know the meaning now, they will after they have heard the poem "Opposites." Read the poem and have boys and girls follow along in their books.

Check on children's understanding by asking whether every line in the poem is about opposites—and then ask which are not. If necessary, read the verses again, pausing after each to give the class time to react. Comment that the last line in each verse is just a bit of fun. It keeps the poem from becoming dull—the opposite of *bright* and *gay*.

Invite children to recall as many of the opposites as they can. Help them by giving one of the words (*the opposite of loose is \_\_\_\_*) and letting youngsters supply the other.

You may further check understanding, if you wish, by having children select the opposites in each of these groups of words (read across):

<i>up</i>	<i>down</i>	<i>next</i>
<i>in</i>	<i>down</i>	<i>out</i>
<i>yes</i>	<i>no</i>	<i>maybe</i>
<i>back</i>	<i>front</i>	<i>side</i>
<i>over</i>	<i>under</i>	<i>around</i>
<i>left</i>	<i>between</i>	<i>right</i>



### Opposites

by Mary Ann Haberman

The opposite of dark is light  
 The opposite of black is white  
 The opposite of dull is bright  
And I eat chocolate cake at night.

The opposite of loose is tight  
 The opposite of peace is fight  
 The opposite of wrong is right  
A circus is a silly sight.

The opposite of big is small  
 The opposite of short is tall  
 The opposite of none is all  
Now watch me bounce my rubber ball.

You can write poems too. Pick out the opposites for each of these verses and think of a last line.

The opposite of yes is

The opposite of come is

The opposite of fast is

.....

The opposite of buy is

The opposite of sick is

The opposite of ask is

.....

The opposite of right is

The opposite of short is

The opposite of weak is

.....

The opposite of night is

The opposite of work is

The opposite of leave is

.....

slow  
no  
go

tell  
sell  
well

long  
strong  
wrong

play  
stay  
day

By copying one or more of the incomplete stanzas on page 83, filling the blanks with the correct opposites, and thinking of a last line (one that rhymes, if possible), children can have some of the pleasures of authorship and few of the pains. Perhaps the first incomplete stanza can be completed by cooperative effort. Rhyming words to use in the last line are *toe*, *Joe*, *hello*, *blow*, and *so*—to mention a few. If children are unable to supply their own rhyming words for the remaining last lines, you may suggest *bell*, *fell*, *smell*; *song*, *gong*, *bong*; *way*, *hay*, *tray*.

If a rhyming last line puts too tight a rein on children, let them go headlong wherever fancy takes them and come up with any kind of line they please, the sillier the better. In a language lesson, the opposites *work* and *play* should happily merge and become *fun*.



## IASIS

Lesson provides more practice in using the past tense of irregular verbs. These verbs include *sweep (swept)*, *blow (blew)*, *fly (flew)*, *buy (bought)*, *write (wrote)*, *make (made)*, *know (knew)*, and *eat (ate)*. The lesson also presents a story problem for youngsters' solution.

## EXPLANATION

After children have read the lesson title, tell them the following story.

One day Elephant, Turtle, Rabbit, Bird, and Kangaroo decided to have a party.

"Everyone will have to help," said Elephant. "I will sweep the floor."

"I will blow up the balloons," said Turtle.

"I will fly to the store and buy some food," said Bird.

"I will write the invitations," said Rabbit.

"And I will make a big chocolate cake," said Kangaroo.

The animals worked very hard, and soon everything was ready. "Now we must deliver the invitations," Elephant said, and they all left to take invitations to their friends. Soon they returned home.

Suddenly Kangaroo came in from the kitchen. "My goodness, goodness, goodness!" she shouted. "The cake is missing. Someone has taken the cake!"

"Now, just one moment," said Elephant, and he called the animals together. He looked hard at Turtle, then at Bird, then at Kangaroo, and finally at Rabbit. "I know where the cake is," he said.

Now ask children if they know where the cake is and, if so, how they know it. (Rabbit's smudgy face shows that he has eaten the cake.)

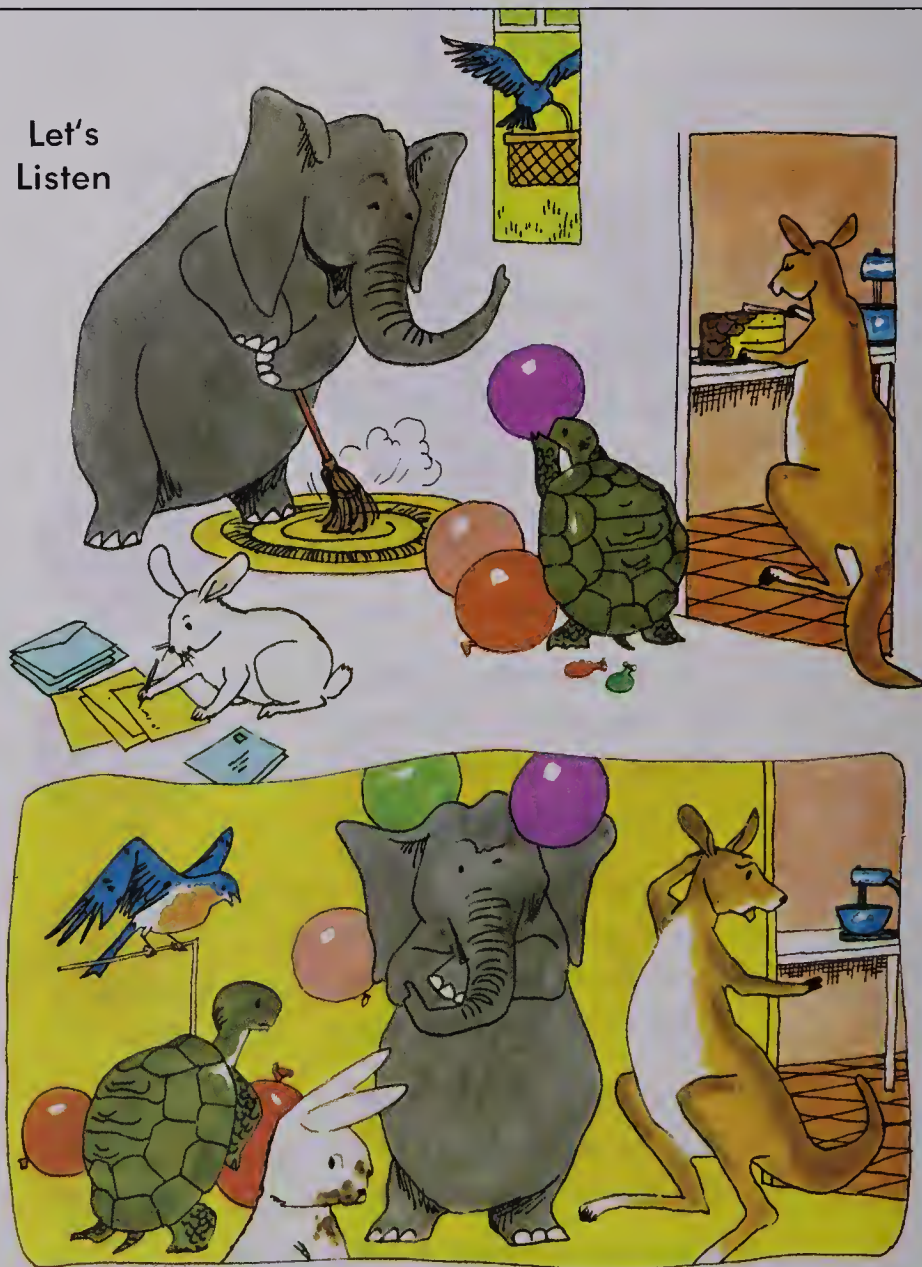
Direct attention to the top picture on page 84 and comment that here is a picture of the animals preparing for their party. Instruct pupils to retell this part of the story in answer to your questions. If a child uses a verb that is not the standard form, like *flied* for *flew*, simply supply the standard form and have the child repeat the sentence, using it. The past-

tense forms of the verbs to be used are given in brackets below.

- What did Elephant do? [*swept*]
- What did Turtle do? [*blew*]
- What did Rabbit do? [*wrote*]
- What did Bird do? [*flew* and *bought*]
- What did Kangaroo do? [*made*]

Turning attention to the bottom illustration, proceed in the same manner

Let's  
Listen



**MATERIALS**  
*My First Picture Dictionary*  
*The New Linguistic Block Series, Set 1W*  
 (Blocks 1, 8, 9, 10, 11, 12, 15, 16, 18, 28)

## Words That Help Tell What Kind

big	enormous	tiny
huge	small	little

Once there was a lion that was so   he scared everyone. Some hunters wanted to catch him. When they got near, he roared and roared. He was so   they turned and ran.

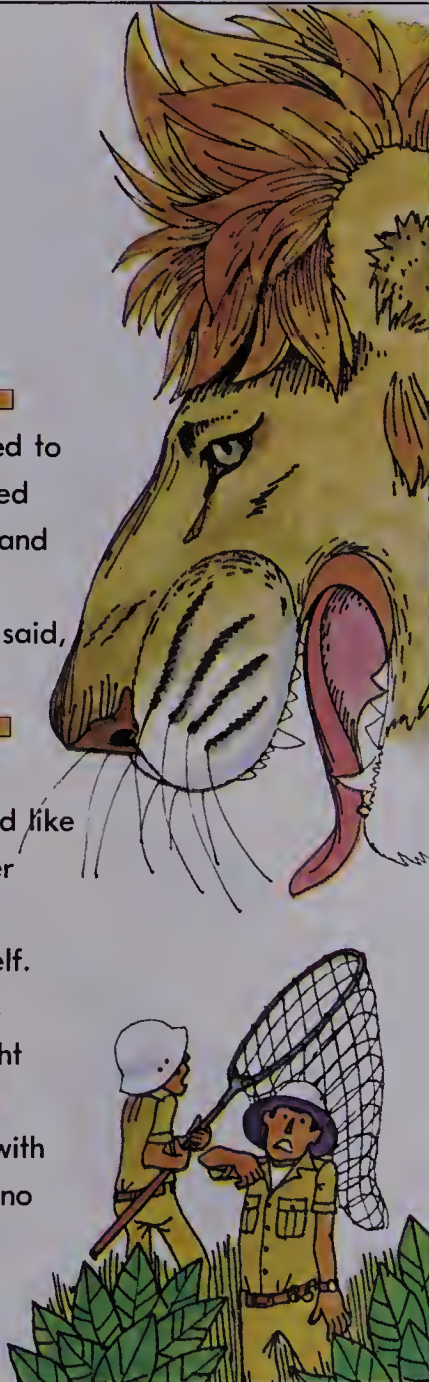
The hunters soon met a   boy who said, "I'll catch that   lion."

They could not believe that such a   boy could capture such a   lion.

The boy showed them a mirror shaped like a saucer. It made everything look smaller than it really was. The little boy put the mirror where the   lion could see himself.

When the lion looked into the mirror, he began to shake with fright. He thought he had shrunk because he looked so  .

Then the   boy picked the lion up with two fingers and put him in a cage. And no one was afraid of the   lion anymore.



Ask questions like these.

- What did Elephant know? [*knew*]
- What did Rabbit do? [*ate*]

Several children might now retell the story unaided by questions. Continue to provide the standard verb forms whenever pupils use other forms.

Finally ask children to make up an ending for the story. Stimulate imaginations with questions like "What happened when the animals discovered Rabbit had eaten the cake?"

## EXTENSION

Let pupils discuss how they would prepare for a party, telling what they would most enjoy doing or making. If feasible, plan a party to celebrate a current holiday or a child's birthday. See that each child participates in the preparations.

Preparations may include the making of invitations. Point out to children that invitations should tell why the party is being given, who is giving it, where it will be, and when it will be—both day and hour. If the invitation is to be in the form of a letter, children should review the lesson on letter writing (pages 66-67).

## PAGE 85

## EMPHASIS

In the lesson on page 50, children learned in a general way that words can describe. Here pupils learn that certain words often have that specific function. This lesson also increases pupils' awareness that descriptive words clarify images and sharpen contrasts and that the use of synonyms increases interest.

## EXPLANATION

The story on which the lesson is based is a streamlined version of a folk tale. A concave mirror—if available for inspection—will add to children's enjoyment of the joke in the story and could add the word *concave* to vocabularies. Some children may have seen themselves in convex (outward-curving) mirrors at amusement parks and can describe the kind of distortion seen in enlarging reflectors.



Before children try their judgment on which adjectives to use in the story, let them follow in their books as you read the story aloud. In this reading, use only the modifiers *big* for the lion (except when the lion sees himself in the mirror) and *little* for the boy.

After reading the story, comment that children probably noticed the missing words which you supplied in the story. Ask:

- What word did I always say to tell what kind of lion it was?
- What word helped you see the boy?

Comment that there are other words that mean “big” and “little” and that the story would sound more interesting if the same words were not repeated so often. Have pupils find some of these words, which are listed at the top of the page. Write the headings *big* and *little* on the chalkboard. Add *huge* and *enormous*, and *small* and *tiny*, as children supply them.

To bring out some sense of the degrees of size denoted by the various words, ask:

- Which words mean “bigger than just big?” [*huge*, *enormous*]
- Which word would you use to tell about very, very little things? [*tiny*]

Invite children to take turns reading parts of the story aloud with you and to put in whichever words they think sound best. There are no right or wrong choices. Word selections depend on individual preferences and ears. Where strong contrast is indicated, however, help children recognize that such words as *tiny* and *enormous* express a greater degree of contrast than do words like *little* and *big*. You might use the third paragraph of the story to illustrate this effect. Also make pupils aware that *tiny* would be best to describe the lion’s humiliating reduction in the mirror.

Conclude by asking for other words that would help describe the boy (for example, *brave*, *clever*, *smart*) and the lion (*large*, *fierce*, *ferocious*, *dumb*, *stupid*, *curious*).

### Let's Listen







## EXTENSION



1. Use *My First Picture Dictionary* if it is available to pupils. Suggest that they find under "Words That Help" the subhead "Some Words Help Tell What Kind." Have them study and discuss the illustrations and sentences in that section of the book. If pupils have the accompanying *Exercise Book*, have them complete page 32.


### Words That Help Tell What Kind


big	enormous	tiny
huge	small	little



Once there was a lion that was so  he scared everyone. Some hunters wanted to catch him. When they got near, he roared and roared. He was so  they turned and ran.

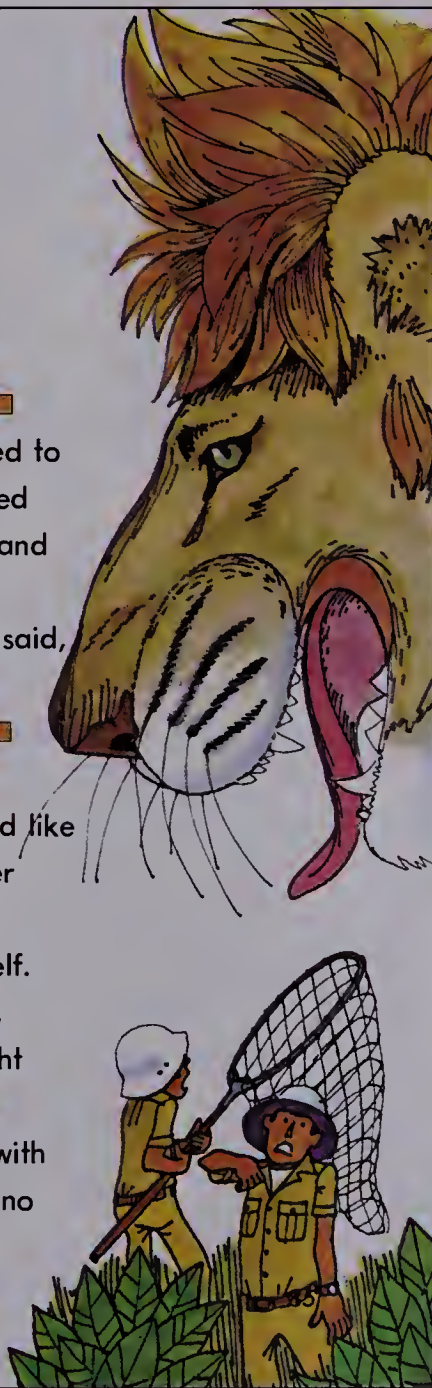
The hunters soon met a  boy who said, "I'll catch that  lion."

They could not believe that such a  boy could capture such a  lion.

The boy showed them a mirror shaped like a saucer. It made everything look smaller than it really was. The little boy put the mirror where the  lion could see himself.

When the lion looked into the mirror, he began to shake with fright. He thought he had shrunk because he looked so .

Then the  boy picked the lion up with two fingers and put him in a cage. And no one was afraid of the  lion anymore.



2. If you have the New Linguistic Block Series, Set 1W, let children use pages 52-55 of the *Workbook* or Duplicating Masters 52-53 for the series. (See pages 37-38 of the *Teacher's Instruction Booklet* for Set 1W.)

3. Read aloud books that will develop concepts presented in this lesson. Among books that encourage use of and response to descriptive words are *My Bunny Feels Soft* by Charlotte Steiner (Alfred A. Knopf, Inc., 1958), *One Bright Monday Morning* by Arline and Joseph Baum (Random House, Inc., 1962), *Paint All Kinds of Pictures* by Arnold Spilka (Henry Z. Walck, Incorporated, 1963), and *Nothing but Cats, Cats, Cats* by Grace Skaar (William R. Scott, Inc., 1947).

4. Display a variety of objects, either actual (preferably) or pictured, and provide word cards for children to use in matching suitable descriptive words to objects. The display could include, say, a teddy bear, a wad of cotton, water in a cup, a rock, satin fabric, ice cubes, sandpaper, a needle, crumpled paper, a piece of shiny metal, a pink balloon, and pictures of a smiling child, a very old man, and a baby. Cards could then bear such words as *fuzzy, brown, soft, fluffy, wet, cool, hard, smooth, shiny, cold, icy, rough, gritty, sharp, pointed, crinkly, crumpled, pink, round, happy, old, and young*.

Provide enough cards for every child to participate, and you might include a few foils, as *green, purple, hot, square, and sour* could be for the objects listed above.

Place the word cards face down and let three children at a time take cards and try to match them to objects. Each player places his card, face up, next to an object the word describes. If a card cannot be matched, the pupil places it at the bottom of the stack and takes another turn. Continue playing until everyone has had a turn. Then let the group decide whether any of the remaining cards can be matched to objects.



## EMPHASIS

This story about an acquisitive mouse provides an opportunity to find out how well pupils can remember and express cause-and-effect relationships. Because many young children are almost as acquisitive as mice and are devoted to possessions, the lesson can also lead to reports of personal collections—real or would-be.

## EXPLANATION

When the title of the story has been read, ask children whether they know what *collect* means. If no one volunteers to explain, comment that after the class has heard the story, everyone will know the meaning of the word *collect*. Read the story.

Thinking back into a story and seeing cause-effect relationships requires a high degree of competence in younger primary children who are more accustomed to thinking of chronology or reacting to specific incidents. Use patience and be quick to give pupils all the help they may need to understand the “because” answers to such “why” questions as the following:

- Why did Dudley decide to become a thing collector? [because the world was full of nice things and he wanted to keep them]
- Why did his mother give him a mop and a feather duster one day? [because she wanted him to clean up his room]
- Why did he have to sleep on the floor? [because his bed was full of things he had collected]
- Why couldn't he go to the picnic with his friends? [because he couldn't find his shoes]
- Why hadn't he been able to see his shoes? [because they were hidden by bits of newspapers]
- Why did his friends say they would meet him at the picnic instead of waiting for him? [because his room was so full of things they couldn't help him]

## MATERIALS

Listening Materials,  
Pages 104-105

## A Story

### The Mouse Who Collected Things



Listen to the story. Find out  
why the mouse started to collect  
things and why he decided to stop.

### Which Word?

			sinking toppling dropping
			cracked broken shattered
			grimy smeared spotted
			chilly cold freezing

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- Why did he bring a trash barrel to his room? [because he was going to throw some of the things away]
- Why was he going to be careful about what he collected? [because he decided too many things were a nuisance]

If children do not use *nuisance* in their reply to the last question, remind them of Dudley's use of it. *Nuisance* is a word that many youngsters hear all too frequently in an extremely personal context. Ask how many know what it means. If they know the meaning of the word but are unable to express it, suggest *bother* as a synonym. At the risk of promoting a grievance meeting, invite pupils to tell something that was a nuisance today or yesterday. For example, a pencil point that is always breaking is a nuisance; a meddling little brother or sister can be a nuisance; a door that sticks shut is a nuisance; a teasing playmate can be a nuisance.

When talking about nuisances threatens to become one too, turn the conversation to collections. Let individual children tell (or write) about the things they collect or would like to collect—dolls, cars, "trolls," rocks, shells, cards, rings, animal figurines, or any of the trivia dear to the hearts of young collectors.

### EXTENSION

Remind pupils that there were three things Dudley did not throw out. What were they? Why did he keep each of them? [the button, to play with; the rose petal, to smell; the sassafras bark, to nibble] To sharpen youngsters' awareness of scents, shapes, tastes, and similar attributes of their surroundings, suggest that they begin a collection at school.

Each child might be asked to bring three things. The three items could be taped to a piece of tagboard bearing his name and put on display (unless an item is too valuable). Collected objects might (1) have interesting shapes (the button's shape made it fun to play with), (2) have pleasing scents, and (3) taste good when nibbled. But if an object has



a strong appeal to a child for another reason, he should feel free to bring it to school too. A new category can always be added, and if the collection becomes too cluttered, the class can take a leaf from Dudley's book and do a sort-out and throw-away cleaning.

## PAGE 87

### EMPHASIS

The purpose of this lesson is to promote awareness that a variety of words can be used to express similar ideas. Although shades of meaning need not and should not be stressed, such differences are conveyed by some of the illustrations clearly enough to be comprehended by six- and seven-year-olds.

### EXPLANATION

Read aloud the title of the lesson, and make the observation that some words in our language have almost the same meanings as other words. When we want to tell about something we can choose the word that we like best or that seems best.

Point out that in each of the pictures in the top row something is falling. The boat is falling into the water, water is falling from the faucet, and blocks are falling on the floor.

Direct attention to the words at the right of that row of pictures, explaining that they all mean "falling." Read the words to children, and ask:

- What do you see that is sinking? [boat]
- What do you see that is toppling? [blocks]
- What is dropping? [water]

Some pupils may say that the blocks are dropping, and this answer is acceptable.

Develop concepts of the other words in the same way—introduce each row of pictures with a general description, read the listed words, and then help pupils associate words and pictures. Adapt the procedure suggested below to children's responses as they select words that apply to each picture in a row.

## A Story

### The Mouse Who Collected Things



Listen to the story. Find out why the mouse started to collect things and why he decided to stop.

### Which Word?



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Second row: Here are some damaged cups and three words that tell about them, *cracked*, *broken*, and *shattered*.

- Which cup is cracked? Yes, see the crack running down its side.
- Which cup is broken?
- Which cup is shattered? Yes, that cup is in many, many pieces.

Although *shattered* and *broken* have different shades of meaning, accept either for the second and third pictures.

Third row: Here are some windows that need to be washed and three words to describe them, *grimy*, *smeared*, and *spotted*.

- Is the first window grimy or spotted?
- Is the second window spotted or smeared?
- Is the third window grimy or smeared?

Children's experience with paints, ice cream, and other smearables will help them explain how spots can be changed into smears by spreading the spots or trying to brush them off a surface when they are wet.

Fourth row: Here is a boy on three different days when the weather wasn't warm. These three words describe that kind of weather—*chilly*, *cold*, *freezing*.

- What did the boy do on a chilly summer day?
- What did he wear on a cold fall day?
- Where was he on a freezing winter day?

To strengthen understanding that different words express similar ideas, have children think of words that mean "pretty" (*beautiful*, *lovely*), "ugly" (*home-ly*, *horrid*, *repulsive*), "funny" (*comical*, *silly*, *ridiculous*), "happy" (*jolly*, *cheerful*, *gay*). Suggest some synonyms yourself.

### EXTENSION

Children might choose a word from the many they have discussed and draw a picture that illustrates its meaning. They could use the words in making up captions—for example: *This Is Funny*; *A Freezing Day*; *A Broken Chair*; and *A Jolly Man*. Display pupils' work where all may see the pictures and read the captions.



## EMPHASIS

This page of free verse by very young poets reinforces understanding of the word *compare* and encourages pupils to look for and express points of comparison in disparate things.

## EXPLANATION

Since most children have a keen interest in the work of other children, pupils will approach the lesson with special eagerness if they know that the poems on this page were written by youngsters of approximately their age.

Before reading the first verse, have pupils infer from the illustration what it may be about. Then tell them that the poem compares a shell with something—it says a shell is like something else. Then read the poem and ask what the shell is like. If necessary, read the lines a second time, giving a light stress to the words *look like* and *butterfly* to emphasize the comparison.

Have children find among the pictures the shell that was compared with a butterfly. Since the other shells also resemble familiar objects, have the class point out those that look like a cone, a keyhole, a comb, or an eye (specifically a shark eye, the popular name of the shell). In each case, use both *compare* and *look like*, saying for example, "Which shell would you compare with a cone because it looks like a cone?"

Incidentally, you might check to see whether children know that shells are the outer part of living creatures, "houses," if you wish, that certain water animals live in and carry around. Display a real shell, if you have one.

Before reading the second poem, have children infer that it will be about pancakes (or flapjacks, griddle cakes, hot cakes, panny cakes, or any familiar dialectic term). When the comparison has been brought out, perhaps children can explain why *attack* is used, instead of *eat*, in the fourth line. If not, they can at least see how much the word *attack* contributes to the idea that the flying-saucer pancakes are *demolished*

### What Are They Like?



Little shell, with colors so gay and pretty,  
You look like a butterfly  
Resting your wings along the shore.

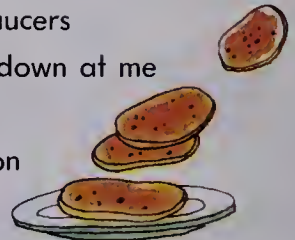
Rosemary Van Why, age 8

Pancakes are like flying saucers

In the morning they come down at me  
So I can eat them.

I attack them with cinnamon  
And pancake syrup.

Glen Jacoby, age 7



### Tippity-tap

The rain is falling

Falling on my bumbershoot.

It taps like fingers snapping.

Katy Fauchaux, age 6



What does rain sound like to you?

What does thunder sound like?

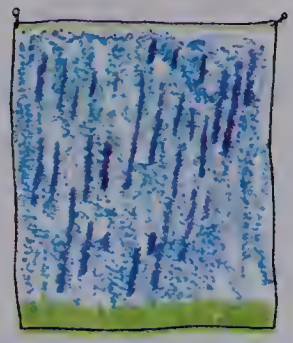
Make a poem that compares something  
with something else.

A Poem

I Don't Know Why

by Myra Cohn Livingston

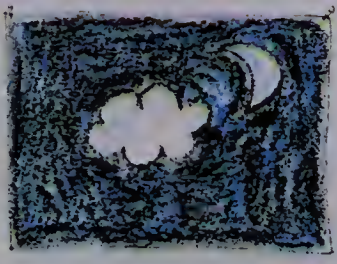
I don't know why  
the sky is blue  
or why the raindrops  
splatter through  
  
or why the grass  
is wet with dew . . . do you?



I don't know why  
the sun is round  
or why a seed grows  
in the ground  
  
or why the thunder  
makes a sound . . . do you?



I don't know why  
the clouds are white  
or why the moon  
shines very bright  
  
or why the air  
turns black at night . . . do you?



"I Don't Know Why" from *Whispers and Other Poems*, 1958, by Myra Cohn Livingston. Reprinted by permission of Harcourt, Brace & World, Inc.

(a word that can now be added to the class vocabulary).

Proceed similarly with the third poem, checking to be sure that everyone knows the informal word *bumbershoot*. When the comparison has been brought out, encourage children to think of their own comparisons for the sound of rain falling in different places—on the top of a car, on a roof, on a window, on a bare head, on a rain hat, and so on. Comparisons for the sound of thunder can be explored in the same way (distant thunder, for example, thunder that seems to come from directly overhead, and thunder that travels all across the sky).

The suggestions in the last sentence on the page may be adapted to particular circumstances. The poems will be stimulus enough to a few children who need only a model to set them thinking of comparisons. Some youngsters may need help in choosing something that they can compare with something else. Some children may work best cooperatively, with guidance, to compose a group poem. If they have trouble getting started, place before them an object as simple as a book, upended with spine on top, so that it becomes like a house, a tunnel, a tent, a hut, or a covered bridge, in any of which all sorts of two-line adventures can be imagined. (As with any creative writing lesson, *My First Picture Dictionary* will be a useful spelling aid.)



## EMPHASIS

Questions in a poem lead youngsters to express their own wonderment about phenomena they observe.

## EXPLANATION

Create the mood for listening to the poem by referring to something within the immediate environment of pupils that may mystify them. For example, after saying that everyone wonders about things he sees, ask whether youngsters have ever wondered why a turtle (such as the schoolroom pet) carries his house on his back, or (if the day is stormy) why lightning strikes, or why the rainbow comes after a rain. Then invite children to listen to the poem to discover whether they have wondered about some of the same questions the poet asks.

After children answer the question "Which of the poet's questions has puzzled you too?" they might be asked to tell which lines in the poem are shown in the illustrations. Then encourage pupils to tell of other sights or events that have caused them to wonder. By questions and comments, lead children to concentrate on what they saw, how they felt, and (occasionally) what explanations might be possible.

In conclusion, ask how pupils might expect to learn the answers. Bring out that most of the questions will be answered in school, in books, and by observing and thinking about everything that goes on around them. Comment that probably no one, not even a very wise grown-up, has the answers to all the things he wonders about. But any day at any time a new piece of information can clear up one more mystery for somebody.

## MATERIALS

Record, Side 2,  
Band 7

### What Are They Like?

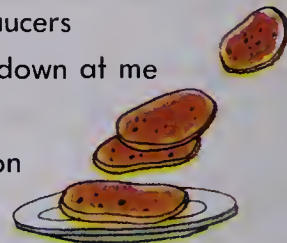


Little shell, with colors so gay and pretty,  
You look like a butterfly  
Resting your wings along the shore.

Rosemary Van Why, age 8

Pancakes are like flying saucers  
In the morning they come down at me  
So I can eat them.  
I attack them with cinnamon  
And pancake syrup.

Glen Jacoby, age 7



Tippity-tap  
The rain is falling  
Falling on my bumbershoot.  
It taps like fingers snapping.

Katy Fauchaux, age 6



What does rain sound like to you?  
What does thunder sound like?  
Make a poem that compares something  
with something else.

## A Poem

### I Don't Know Why

by Myra Cohn Livingston

I don't know why

the sky is blue  
or why the raindrops  
splatter through

or why the grass  
is wet with dew . . . do you?

I don't know why

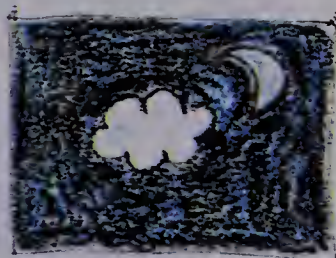
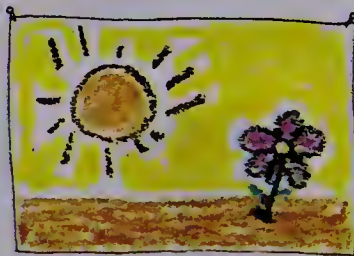
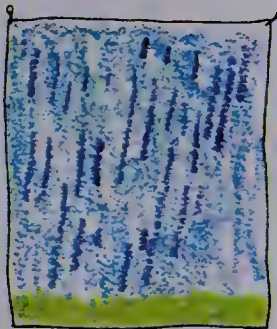
the sun is round  
or why a seed grows  
in the ground

or why the thunder  
makes a sound . . . do you?

I don't know why

the clouds are white  
or why the moon  
shines very bright

or why the air  
turns black at night . . . do you?



"I Don't Know Why" from *Whispers and Other Poems*, © 1958, by Myra Cohn Livingston. Reprinted by permission of Harcourt Brace Jovanovich, Inc.

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## EXTENSION

1. When possible take pupils on field trips that will satisfy some of their curiosity about their surroundings. A forest preserve in the spring would be ideal for viewing and learning about flowers and other plants that are not seen in cities. A botanical garden would be a worth-while alternative. All cities do not have an aquarium or zoo, but most will have riding stables nearby and pet stores to which trips might be scheduled with owners' permission. Investigate your area for opportunities to broaden children's knowledge and experience.

2. Read aloud Rudyard Kipling's "The Elephant Child," a story which not only demonstrates the small elephant's "satiabable curiosity," but also offers a fanciful explanation of how the elephant got his trunk. (The story is included in *The Arbuthnot Anthology*.)

Then suggest that children might think of make-believe explanations for what they wonder about—for example, why some caterpillars are fuzzy. Maybe one caterpillar once looked like a bare little worm, and he always had a cold. Where could he find a little fuzzy jacket? Perhaps the fuzz came from fur that was shed by another animal in the spring? Maybe it was dandelion or milkweed down? Maybe it was a scrap of fur found on the floor of \_\_\_\_\_ (name a store children know).

Let youngsters toy in a similar fashion with fanciful answers to one of their questions.



## PHASIS

This exercise in listening presents a group of items related by their intended use. Unless listeners form clear images as they listen and remember the relationship of items and use, they may be led astray by half-heard clues, as the imaginary child in the story was.

## EXPLANATION

Before reading the story, alert children to the object of the lesson. Explain that the story they will hear is about a girl named Carolyn, who was sent on an errand. Tell boys and girls they must listen very carefully for what things Carolyn was to buy on an errand and why the things were to be bought. Pupils can see whether they are better rememberers than she was. Read the story "Carolyn Goes to the Store" or play the recording.

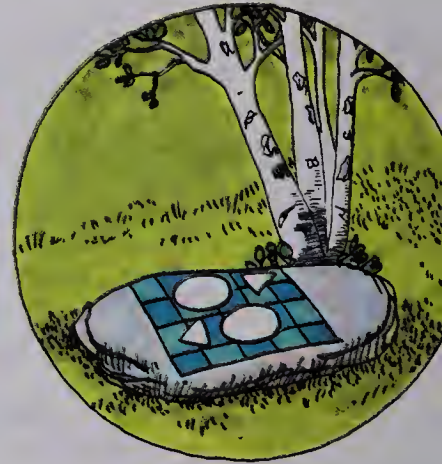
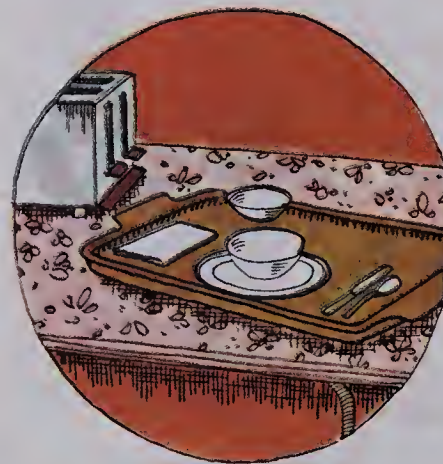
When the story is finished, have children open their books to page 90. Say, "The two pictures at the top of the page show the places where two different kinds of lunch were to be eaten. Where were Carolyn and her friend having their picnic lunch? [on a flat stone in Carolyn's yard] Who was going to eat from a tray? [Carolyn's mother] Now look at all the pictures at the bottom of the page. Can you remember the things Carolyn was going to buy when she went to the store the second time?" When the oatmeal, bread, jar of honey, and can of applesauce have been checked off, call for the items that were bought on the first trip to the store [buns, jar of peanut butter, oatmeal cookies, and taffy apples] and for an explanation—if children can think of one—of how the mistakes occurred. An obvious explanation (though it may not be obvious to youngsters) is that the child in the story remembered part of what she heard—the words *oatmeal*, *jar*, *apple*—and forgot the purpose for which the items were intended.

Suggest, too, that sometimes it helps to form a picture in one's mind of each thing one wants to remember. It might

## MATERIALS

Record, Side 2,  
Band 8  
or  
Listening Materials,  
Pages 105-106

## Let's Listen



have helped Carolyn if, as her father told her what he wanted, she had imagined her mother's tray. First she could mentally place upon the tray the slices of toast and a jar of honey. Next, a bowl of oatmeal and a dish of applesauce would "appear" on the tray. As she left for the store she could "inspect" the tray, noting the four things that she would have to buy.

Even though Carolyn and Ann played on the way to the store, the memory of how the tray looked and what was on it would help Carolyn remember her errand.

Let children try out the validity of your suggestions. Ask pupils first to visualize and then execute a variety of oral suggestions. For example, one of them may be directed to hold his ears, walk to a corner of the room, turn around three times, put hands down at his sides, touch a window, and come back to his seat. After a few examples, children will be able to give directions as well as carry them out.

### Telling Stories





## EMPHASIS

Children practice using the past-tense forms of irregular verbs in context as they would in natural conversation. The forms illustrated in this lesson are *went*, *took*, *fed*, *bought*, *brought*, *sang*, *rode*, *blew*, *ran*, *found*, and *gave*.

## EXPLANATION

Before children open their books, have them listen to a story about a boy named Tommy. Read the following:

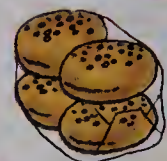
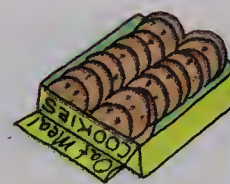
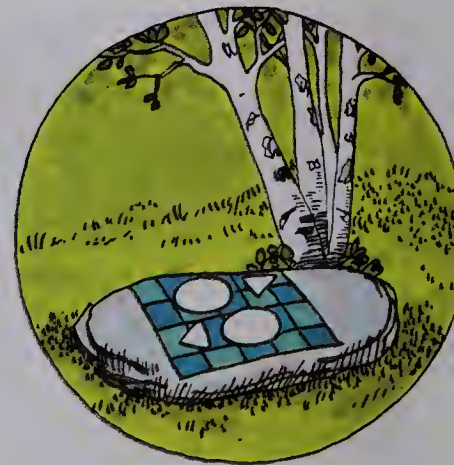
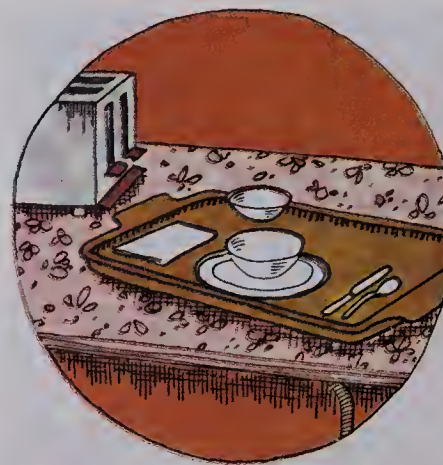
One day Tommy saw an interesting ad in a newspaper and showed it to his mother. "Look at this," he said. "Ten free lessons on the guitar! I'd like to play a guitar. I guess I'll take the lessons."

"You don't have a guitar," said Tommy's mother. "And besides, the lessons aren't free unless you buy a guitar from this store. We'll have to think about this."

Tommy's mother thought and thought, and then she had an idea. "Maybe you could earn the guitar," she said. "You could take out the trash every day and bring in the baby's stroller from the yard every evening. You could feed the baby his supper while I prepare ours. If you promise to do all that for ten weeks, we'll go to the store right now and buy the guitar. Promise?"

Tommy promised, and for ten weeks he did all the things he had promised to do. He took out the trash every day, and every evening he brought in the baby's stroller and fed the baby. Sometimes in the evening Tommy played his guitar and sang for his family.

## Let's Listen



## Telling Stories



91

Now ask pupils to turn to the upper two rows of pictures on page 91. In answer to the question "What did Tommy and his mother do in the first picture?" the class should say "They went to the store and bought a guitar," using the past-tense forms *went* and *bought*. Irregular past-tense forms to be brought out in the remaining pictures are *took*, *brought*, *fed* or *gave*, and *sang*. If a child uses a non-standard form—*buyed* for *bought*, or *brung* for *brought*, for example—supply the standard form and have the child repeat or "tell again" the sentence in which the verb was used.

To conclude this part of the lesson, children may enjoy suggesting what Tommy's favorite song might have been.

Follow a similar procedure with the lower two rows of pictures in the pupils' text and the following story:

Fred is riding his bike to the playground. Suddenly a gust of wind blows off his cowboy hat. Nearby a boy named Bill is playing with a ball. Bill sees Fred's hat sail by. He runs after it, finds it, and brings it back to Fred.

"I like your hat!" he tells Fred. "If you give it to me, I'll give you this ball."

Fred looks at the shiny green ball, and his eyes light up. "Sure, you can have the hat," he says. "I'm tired of being a cowboy, and I want a ball just like that."

Bill puts on the hat and smiles. Fred puts the shiny ball in his bicycle basket and smiles. The boys wave and shout good-by as Fred rides away.

Past-tense forms to bring out are *rode*, *blew*, *ran*, *found*, *brought*, and *gave*. Children may also use *lit* (if they include the detail that Fred's eyes "lit up"), although *lighted* is equally acceptable. Your prompting question could be "How did Fred get to the playground?" Whenever necessary, ask leading questions to draw out the desired verb forms.



## EMPHASIS

Here are four illustrated situations to stimulate youngsters' imaginations in either fanciful or realistic directions. Children may tell or write their stories, depending upon their handwriting abilities.

## EXPLANATION

Pupils should first read the lesson title and the two instructional sentences. Then introduce each story situation by asking a child to describe what he sees in a picture. Let a volunteer suggest an opening sentence for a story, using the phrase beneath the picture. So as not to stifle individual creativity, avoid discussion of possible plots.

After all the story situations have been introduced, let each child choose the one he finds most interesting and write or tell a story about it. If anyone wants to write about a subject of his own choosing, he should be permitted—even encouraged—to do so. The “literary merit” of his idea is not so important as the fact that he is writing about something that interests him. Use of the story openers presented beneath each picture should also be optional.

You might suggest that pupils make booklets by fastening construction-paper covers around their completed stories and whatever illustrations they may choose to make. If a child does not write his story, copy it down as he tells it or transcribe it later from a tape. Give the written copy to the youngster for inclusion in his booklet. Read them during reading class. Then place the booklets in the library corner, or let pupils take them home. Be certain each child can read his own story before he takes it home to share with his family.

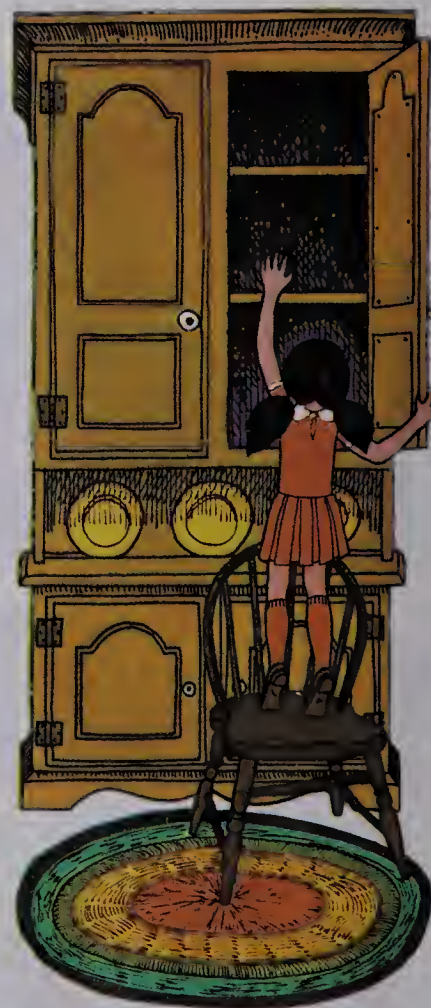
### Stories to Finish

Choose a picture you like. Write or tell a story about it.



Once upon a  
time \_\_\_\_\_

92

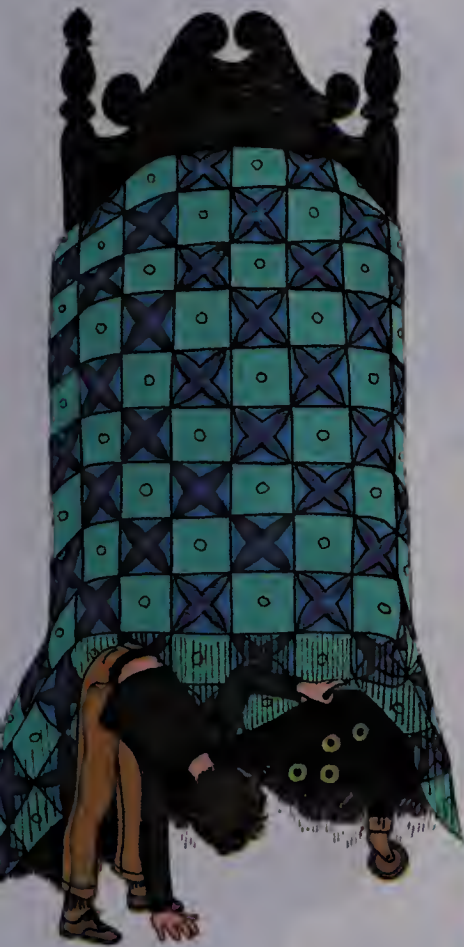


One day last  
week \_\_\_\_\_

## EXTENSION

1. Invite children to read their stories aloud and suggest titles for each others' tales.

2. On another day, have the class invent situations for story beginnings. Again, each child could select a situation that appeals to him and, this time, compose a cartoon story.



Yesterday \_\_\_\_\_



One fine day \_\_\_\_\_



## EMPHASIS

The subject of this poem is one of fanciful anticipation. Pupils' discussion of it can tickle their imaginations and send them forth into the summer months in a receptive mood for fresh impressions of the world.

## EXPLANATION

Comment that a poet has some unusual and interesting ideas about what children might see just "Around the Corner" and invite pupils to discover what those ideas are as you read the poem to them.

Immediately following the reading, lead a discussion of the poet's ideas. Encourage children to imagine the same things happening to themselves. If fancies fly low, use questions like the following to set them soaring.

- How big was the dinosaur you met? Tell more about its looks. Did you talk with it? What did you say to each other?
- What was the elf riding when you saw him? What were you riding, or were you walking? Did the elf invite you to take a ride with him, or did he lend you his bumblebee? Tell us about your ride.
- Can you show us how the bear danced? Did you dance with him? Were there other bears who came to dance with him? What did you say to the bear?
- Did you find out how the pirate happened to get chained to the dragonfly? Did the pirate or dragonfly tell you where they were going? What do you think the dragonfly did with the pirate?

Next lead pupils to invent other unusual adventures that might lurk around corners. You might begin by calling forth suppositions about the activities of animals whose heads or tails can be seen in the illustration.

Children with a practical bent may be more interested in imagining what they actually could see in the summer months ahead. Ask questions that will set these children to thinking, talking, and writing.

### A Poem

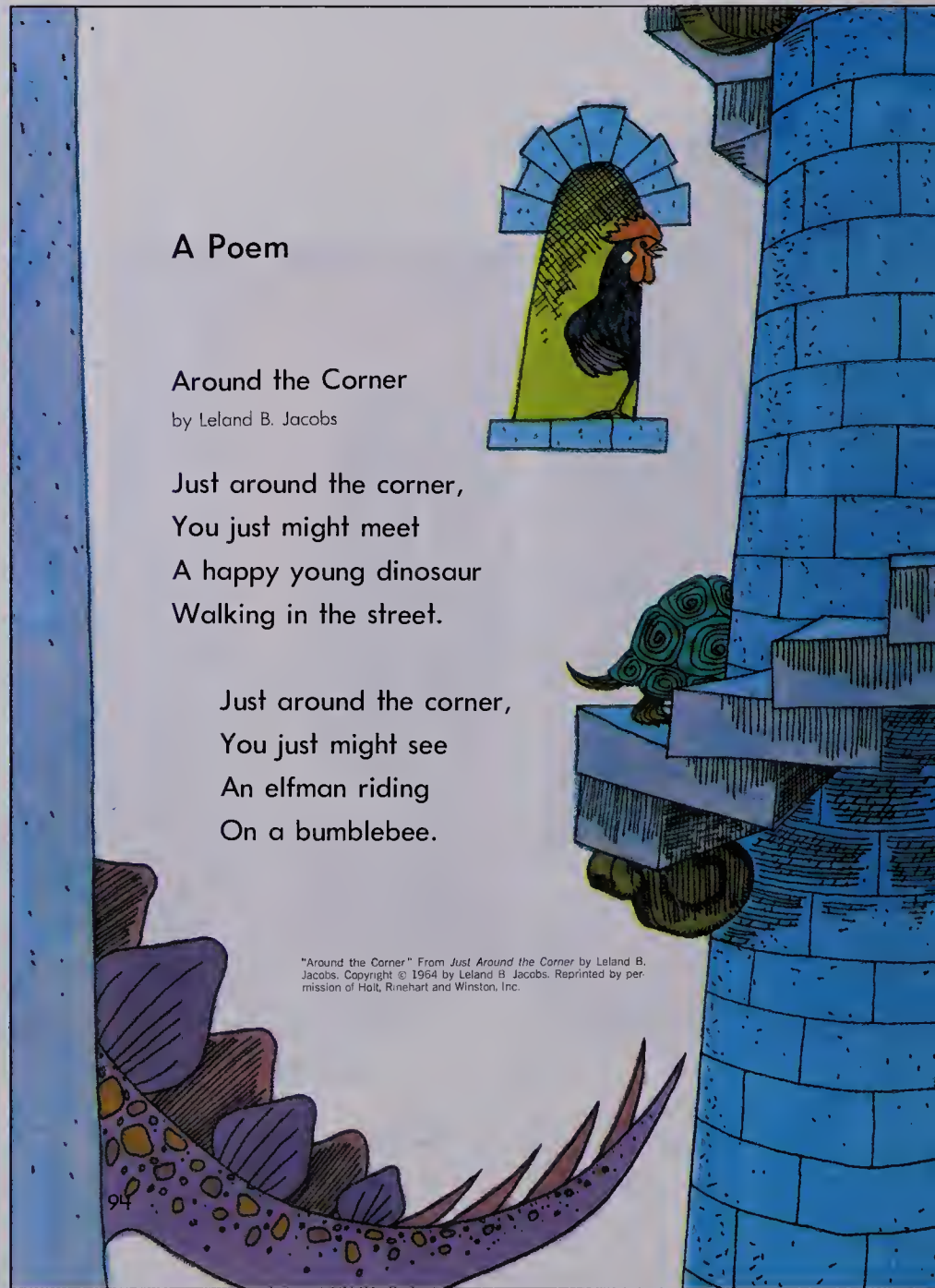
#### Around the Corner

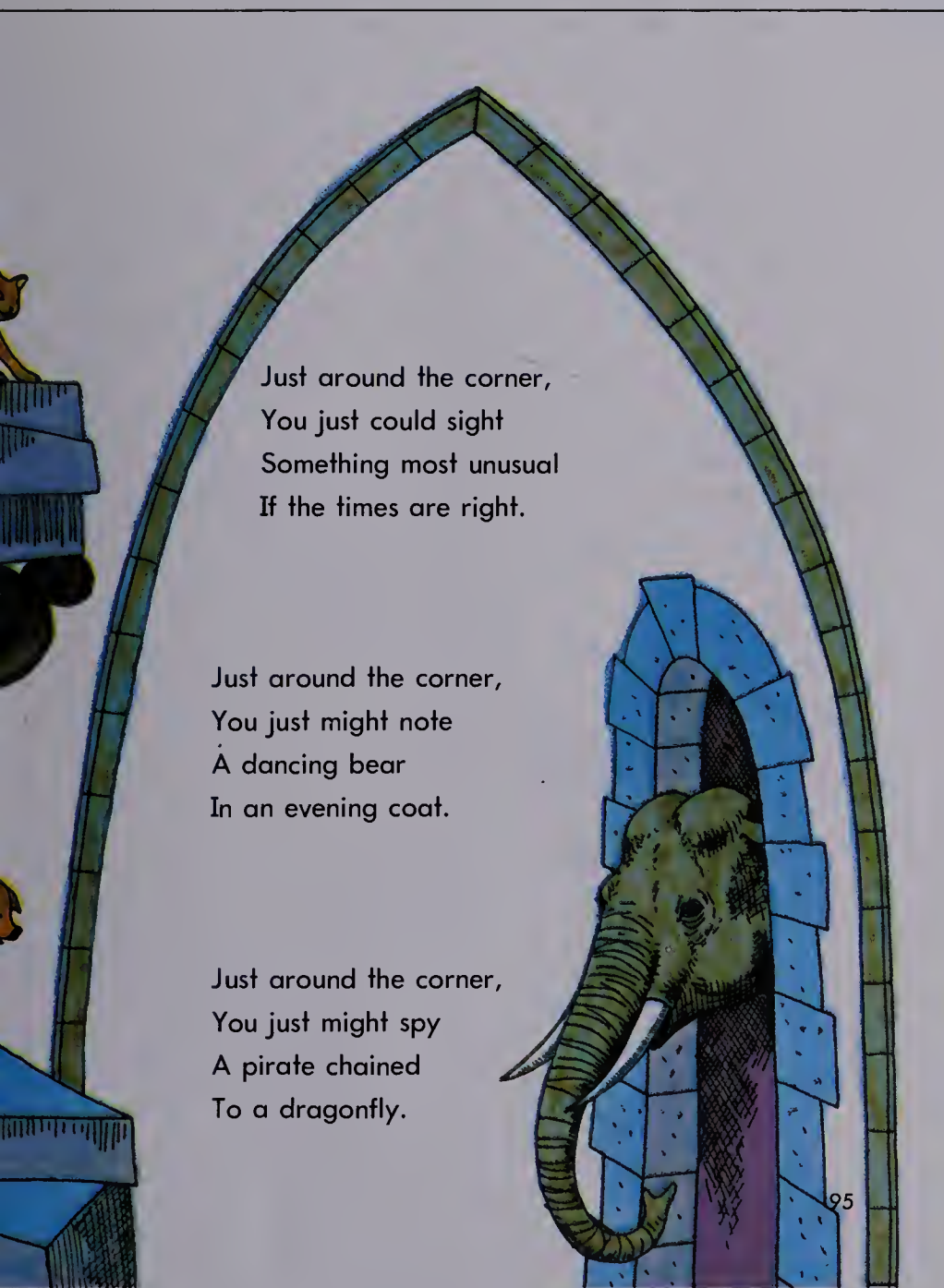
by Leland B. Jacobs

Just around the corner,  
You just might meet  
A happy young dinosaur  
Walking in the street.

Just around the corner,  
You just might see  
An elfman riding  
On a bumblebee.

"Around the Corner" From *Just Around the Corner* by Leland B. Jacobs. Copyright © 1964 by Leland B. Jacobs. Reprinted by permission of Holt, Rinehart and Winston, Inc.





Just around the corner,  
You just could sight  
Something most unusual  
If the times are right.

Just around the corner,  
You just might note  
A dancing bear  
In an evening coat.

Just around the corner,  
You just might spy  
A pirate chained  
To a dragonfly.

- Have you ever found a rock that sparkled in the sunlight? What other interesting rocks have you found? What kinds of rocks would you like to find?
- Have you ever seen birds flying in groups? or birds standing in water? or birds running along a road? What kinds of birds have you seen? What kind would you like to see?
- What wiggly animals have you seen on the sidewalk after a rain? What hoppy animals might you find in an empty lot [or open field]? What little animals are often uninvited guests at picnics? What do you know about any of these animals? What animals do you expect to see and to learn more about this summer?

Without belaboring the point, let pupils know that if they keep their eyes open and their imaginations active, many adventures do await them that they might otherwise miss, and that sometimes it is fun to let one's imagination run away, like imagining there really is an elf on a bumblebee's back—or a magic genie in the vacuum sweeper or (name a few ideas the class has suggested).

### EXTENSION

If you have not already done so, make sure pupils know the location of neighborhood libraries that will be open for their use in the summer. If possible, arrange with the librarian to have your class visit the library (or libraries). Show boys and girls the children's room and the shelves where they can find suitable books. The librarian may be able to assist you in acquainting children with the variety of subject matter presented in books they are able to read or look at.

At this time, any youngster who does not have a library card and wishes one could make his application and receive one for use throughout the summer and perhaps, with renewals, throughout the rest of his life.



**The  
illustrations  
in this book  
are by:**

Phoebe Moore  
16, 20, 28-29, 43

Robert Skinder  
8-9

Suzanne  
Design of Book, 7, 10-11, 14-15, 17, 18-19, 21,  
22-23, 26, 27, 30-31, 32-33, 34-35, 36-37, 38-  
39, 40-41, 42, 44, 46, 50, 51, 52-53, 55, 60,  
62, 63, 64, 68, 71, 74, 77, 78, 80-81, 85, 86,  
87, 92-93, 94-95

Jack White Graphics  
12-13, 24-25, 44-45, 47, 48-49, 54, 56-57, 58,  
59, 61, 65, 66-67, 69, 70, 75, 76, 79, 82-83,  
84, 88, 89, 90, 91

## Listening Materials



# Listening Materials

PAGE 16

ASK MR. BEAR<sup>1</sup>

Once there was a boy named Danny. One day Danny's mother had a birthday. Danny said to himself, "What shall I give my mother for her birthday?" So Danny started out to see what he could find. He walked along, and he met a Hen.

"Good morning, Mrs. Hen," said Danny. "Can you give me something for my mother's birthday?"

"Cluck, cluck," said the Hen. "I can give you a nice fresh egg for your mother's birthday."

"Thank you," said Danny, "but she has an egg."

"Let's see what we can find then," said the Hen.

So Danny and the Hen skipped along until they met a Goose.

"Good morning, Mrs. Goose," said Danny. "Can you give me something for my mother's birthday?"

"Honk, honk," said the Goose. "I can give you some nice feathers to make a fine pillow for your mother's birthday."

"Thank you," said Danny, "but she has a pillow."

"Let's see what we can find then," said the Goose.

So Danny and the Hen and the Goose all hopped along until they met a Goat.

"Good morning, Mrs. Goat," said Danny. "Can you give me something for my mother's birthday?"

"Maa, maa," said the Goat. "I can give you milk for making cheese."

"Thank you," said Danny, "but she has some cheese."

"Let's see what we can find then," said the Goat.

So Danny and the Hen and the Goose and the Goat all galloped along until they met a Sheep.

"Good morning, Mrs. Sheep," said Danny. "Can you give me something for my mother's birthday?"

"Baa, baa," said the Sheep. "I can give you some wool to make a warm blanket for your mother's birthday."

"Thank you," said Danny, "but she has a blanket."

"Let's see what we can find then," said the Sheep.

So Danny and the Hen and the Goose and the Goat and the Sheep all trotted along until they met a Cow.

"Good morning, Mrs. Cow," said Danny. "Can you give me something for my mother's birthday?"

"Moo, moo," said the Cow. "I can give you some milk and cream."

"Thank you," said Danny, "but she has some milk and cream."

"Then ask Mr. Bear," said the Cow. "He lives in the woods over the hill."

"All right," said Danny, "let's go and ask Mr. Bear."

"No," said the Hen.

"No," said the Goose.

"No," said the Goat.

"No," said the Sheep.

"No—no," said the Cow.

So Danny went alone to find Mr. Bear. He ran and he ran until he came to the hill, and he walked and he walked until he came to the woods and there he met—Mr. Bear.

"Good morning, Mr. Bear," said Danny. "Can you give me something for my mother's birthday?"

"Hum, hum," said the Bear. "I have nothing to give you for your mother's birthday, but I can tell you something you can give her."

So Mr. Bear whispered a secret in Danny's ear.

"Oh," said Danny. "Thank you, Mr. Bear!"

Then he ran through the woods and he skipped down the hill and he came to his house.

"Guess what I have for your birthday!" Danny said to his mother.

So his mother tried to guess.

"Is it an egg?"

"No, it isn't an egg," said Danny.

"Is it a pillow?"

"No, it isn't a pillow," said Danny.

"Is it a cheese?"

"No, it isn't a cheese," said Danny.

"Is it a blanket?"

"No, it isn't a blanket," said Danny.

"Is it milk or cream?"

"No, it isn't milk or cream," said Danny.

His mother could not guess at all. So—Danny gave his mother a Big Birthday Bear Hug.

<sup>1</sup>Reprinted with permission of The Macmillan Company from *Ask Mr. Bear* by Marjorie Flack. Copyright 1932, © 1958 by The Macmillan Company.

## PAGE 26

Mary had a little lamb,  
Its fleece was white as snow,  
And everywhere that Mary went  
The lamb was sure to go.

It followed her to school one day,  
Which was against the rule.  
It made the children laugh and play  
To see the lamb at school.

"What makes the lamb love Mary so?"  
The children all did cry.  
"Cos Mary loves the lamb, you know,"  
The teacher did reply.

Little Miss Muffet,  
Sat on a tuffet,  
Eating of curds and whey.  
There came a big spider,  
And sat down beside her,  
And frightened Miss Muffet away.

Hickory, dickory, dock!  
The mouse ran up the clock;  
The clock struck One,  
The mouse ran down,  
Hickory, dickory, dock!

Humpty Dumpty  
sat on a wall,  
Humpty Dumpty  
had a great fall.

All the King's horses,  
and all the King's men  
Can't put Humpty  
together again.

Old King Cole  
Was a merry old soul,  
And a merry old soul was he.  
He called for his pipe  
And he called for his bowl  
And he called for his fiddlers three.

Sing a song of sixpence,  
A pocket full of rye;  
Four-and-twenty blackbirds  
Baked in a pie!

When the pie was opened  
The birds began to sing;  
Was not that a dainty dish  
To set before the King?

Three little kittens, they lost their mittens,  
And they began to cry:  
"Oh, Mama, dear, we greatly fear  
That we have lost our mittens!"  
"What, lost your mittens, you naughty kittens,  
Then you shall have no pie!"  
Miew, miew, miew, miew!  
"Then you shall have no pie!"

Old Mother Hubbard  
Went to the cupboard,  
To fetch her poor dog a bone.  
But when she came there  
The cupboard was bare,  
And so the poor dog had none.

Little Jack Horner  
Sat in a corner,  
Eating a Christmas pie.  
He put in his thumb,  
And pulled out a plum,  
And said, "What a good boy am I!"

## PAGES 30-31

Twinkle, twinkle, little star,  
How I wonder what you are!  
Up above the world so high  
Like a diamond in the sky.

When the blazing sun is gone,  
When he nothing shines upon,  
Then you show your little light,  
Twinkle, twinkle, all the night.

In the dark blue sky you keep,  
And often through my curtains peep,  
For you never shut your eye  
Till the sun is in the sky.

As your bright and tiny spark,  
Lights the traveler in the dark,  
Though I know not what you are,  
Twinkle, twinkle, little star.



One, two,  
 Buckle my shoe;  
 Three, four,  
 Knock at the door;  
 Five, six,  
 Pick up sticks;  
 Seven, eight,  
 Lay them straight;  
 Nine, ten,  
 A good fat hen;  
 Eleven, twelve,  
 Dig and delve;  
 Thirteen, fourteen,  
 Maids a-courting;  
 Fifteen, sixteen,  
 Maids in the kitchen;  
 Seventeen, eighteen,  
 Maids a-waiting;  
 Nineteen, twenty,  
 My plate's empty.

Peter, Peter, pumpkin-eater,  
 Had a wife and couldn't keep her;  
 He put her in a pumpkin shell,  
 And there he kept her very well.

Pease porridge hot,  
 Pease porridge cold,  
 Pease porridge in the pot,  
 Nine days old.  
 Some like it hot,  
 Some like it cold,  
 Some like it in the pot,  
 Nine days old.

Rain, rain, go away,  
 Come again another day;  
 Little Johnny wants to play.

There was a little girl  
 Who had a little curl  
 Right in the middle of her forehead.  
 When she was good,  
 She was very, very good,  
 And when she was bad she was horrid.

A diller, a dollar,  
 A ten o'clock scholar!

What makes you come so soon?  
 You used to come at ten o'clock  
 But now you come at noon.

Mary, Mary, quite contrary,  
 How does your garden grow?  
 Silver bells and cockle shells,  
 And pretty maids all in a row.

## PAGES 32-33

### THE TIGER IN THE TEAPOT<sup>1</sup>

There was once a family who owned a most tremendous teapot. It was one of the biggest teapots you ever saw. One afternoon Mama set out the good things for tea. Chocolate cake, sponge cake, spice cake, vanilla cake, walnut cake, strawberry shortcake, and cookies. Mama set a kettle of water on to boil and took the teapot down from the shelf. But when she took the cover off the teapot, what do you think she saw inside?

A tiger!

"Tiger," said Mama, who was in a hurry, "I must ask you to get out of there right away. I have to make the tea."

But the tiger wouldn't get out.

So Mama called Big Sister Susie, who was busy slicing up the chocolate cake.

"Susie," she said, "please come here and help me get this tiger out of our teapot."

Susie was very firm. "That's no place to be at teatime," she told the tiger. "You know that as well as I do. It's teatime and we need that teapot. Hop out now!"

But the tiger didn't even move.

Right then, Great Aunt Josephina came to the kitchen to help carry the chocolate cake. "Gracious me," she said, "this won't do at all.

"When I was a girl," Great Aunt Josephina said to the tiger, "tigers were much more polite. Whenever they were told to get out of a teapot, they always got right out."

But the tiger wouldn't get out of the teapot, no matter what Great Aunt Josephina said.

"Here come the Twins," said Mama. "They'll scare the tiger out of there."

"Get out of that teapot fast, you tiger," said One Twin, "or I'll thump you on the head with my bat."

"And when he's finished," said the Other Twin, "I'll thump you some more."

The Twins talked that way because they liked everybody to think they were fierce. They really didn't ever thump anybody on the head.

Still, the tiger didn't know that.

But even so, the Twins couldn't make the tiger get out of the teapot.

Now it was past regular teatime. The Three Middle Boys came in from the sitting room. Papa had sent them to find out why the tea was late.

"Oh, we'll get the tiger out," said the Three Middle Boys. "It won't take a minute."

"Listen, Tiger," the Three Middle Boys said, "you have no idea how angry Papa can be when his tea is late. If you don't get out of there immediately, you're sure to be sorry."

But the tiger didn't seem to worry about upsetting Papa, and he just wouldn't get out of the teapot.

The door opened and Middle Sister Jane came into the kitchen. Papa had got tired of waiting. He had sent her to find out why the Three Middle Boys didn't come back and tell him why the tea was late.

"I know what to do," said Middle Sister Jane. "Look here," she said to the tiger, "just get out for a while and let us use the teapot to make our tea. After we've finished you can climb right back in, if you like."

But the tiger wouldn't get out of the teapot, not even for a while.

By now the tea was very late and getting later and later. When the door opened this time it was Papa himself who came into the kitchen.

"We'll just see about this!" Papa said to the tiger, and he was very angry. "I don't allow anybody to sit in my teapot when I want my tea."

The tiger sat very quietly in the teapot.

"There are laws about sitting in teapots when people want to use them," Papa thundered, and his face got bright red. "I'll call a policeman, and he'll make you get out."

The tiger was very quiet there inside the teapot.

"If you won't get out for the policeman, I'll call the Fire Department," Papa shouted. "They'll come at top speed with their sirens screaming. All the firemen will jump off the engines and drag the big hoses in here. Then I think you'll get out of our teapot, quick enough!"

The tiger looked straight at Papa, who was so upset, but stayed right where he was in the teapot.

Just then Littlest Sister Josie came home from a party. She was looking very pretty in her little white hat with three red cherries on top. There was no one at all in the sitting room when she went through. Nobody was in the dining room either. But when she came to the kitchen she found the entire family all there together.

"How nice to see everybody!" said Littlest Sister Josie. "And what a lovely tiger we've got in our teapot!"

Josie went over to the tiger and patted him on the top of his head.

"Tiger," she asked him, "are you quite comfortable in there? Are you sure it isn't cramping your tail? It's such a long, lovely tail."

"You're welcome to stay as long as you like, of course," Josie smiled at the tiger. "But wouldn't you rather come out and have some tea with us? We would be pleased if you would."

"Why, yes. I'd like to do that. Thank you very much," said the tiger politely.

AND HE DID.

## PAGE 42

### THE MAGIC SKIPPING ROPE<sup>1</sup>

There was once a little girl who had a magic skipping rope given to her. It was a wonderful rope. You took hold of the handles, which were bright red and green, with little bells on them, and you said: "Standing's dull and

walking's slow,

Skipping's best—and  
off we go!"

And then you did go off.

You just kept on skipping and skipping. The rope turned by itself; you only had to hold the handles, and it never caught in your feet or in your clothes. It always went on, and you went on, too.

When you'd had enough you said:

"Stop, stop, skipping  
rope do,

That's enough for me  
and you."

And then it stopped.

And one day the little girl forgot the rhyme that made it stop. I think the skipping rope must have got annoyed about something. I'm sure it could have stopped if it had tried.



The little girl's father came and tried to take the rope away when he saw what had happened, but the strange thing was that as soon as he touched his little girl he began skipping, too, jumping up and down, though he had no rope. His wife came and took hold of him, and she immediately started, also; so did the servant, who tried to stop her mistress; so did their little dog which jumped up at them. There they all were, bobbing up and down and looking very foolish indeed.

They might have been skipping to this day had not a friend come in. The friend happened to be a poet.

"We've forgotten the rhyme that makes the skipping rope stop," gasped the father.

"I'll make another for you," said the poet. "One rhyme's as good as another, and better."

And this is the rhyme he made:

"Stop your tricks  
and off you pack.  
Run away and don't  
come back."

The skipping rope stopped at once, but only for a minute. It jerked itself out of the little girl's hand as if it were in a rage, and then started off again. It skipped down the steps and out of the house and down the street and out of sight. They didn't try to stop it. They were thankful to be rid of it.

But now you see how useful it is to have a poet for a friend!

## PAGE 43

### A CAT NAMED CLYDE?<sup>1</sup>

I once knew a cat. His name was Clyde. He was orange with white stripes and crooked whiskers. He had a fat tail.

Clyde had a problem. Clyde didn't know that he was a cat. Clyde did not know what he was. No one had ever said to him, "Clyde, you are a cat. You are a cat named Clyde."

Clyde crouched in front of the mirror and worried about his problem. "What am I?" he muttered into his crooked whiskers. . . . "Perhaps I'm a skunk!" Clyde looked at himself again and then shook his head. "No," he said sadly, "I may have the tail for it, by my stripes are going the wrong way.

"Bzzzzzzzz. Maybe I'm a bee," said Clyde, as

he tried to buzz. "No, if I were a bee, I would have wings—and I haven't." He looked over his shoulder to make sure.

"Perhaps I'm a zebra. They have stripes," he said, standing up for a better look. "But they're not orange. And besides, the legs are all wrong.

"How about a giraffe?" he asked himself. He stretched out his neck but it still wasn't long enough. "No, they have spots, I think, not stripes.

"I'm too small to be an elephant, too big to be a bug, too fuzzy to be a fish, and I'm sure that I'm not a dog! What am I?"

Clyde was very unhappy. He lay down and folded his paws over his closed eyes. Suddenly, he sat up, crooked whiskers twitching. Clyde knew what he was!!! "I'm a TIGER!" he said breathlessly. He looked at himself again in the mirror to be sure. He looked at his long tail, his orange stripes, and his crooked whiskers. He growled a long, low growl. He was very pleased with himself.

Clyde went out into the garden. He arched his back and spit at a turtle who blocked his path! He growled at a grasshopper, who jumped over the garden wall in terror! Clyde felt very proud of himself. He was a tiger and you know how brave *they* are! So if you see a tiger stalking up your garden path, don't be afraid—it's only Clyde. An orange-striped cat named Clyde. But don't tell him I told you so.

## PAGE 55

### MR. WOLF AND HIS TAIL<sup>2</sup>

One day Mr. Wolf was out walking when some big dogs began to chase him. They chased and they chased, and they nearly caught him. But luckily Mr. Wolf suddenly saw a cave in the mountain. It was just big enough for him to get inside, and he dashed in quickly. The cave was too small for the big dogs to get in, so they had to stay outside.

Mr. Wolf panted and panted, "Huh-huh-huh," till he got his breath back. Then when he felt better, he thought he had been very clever to get into this cave. So he began to talk out loud. "Feet, feet," he said. "What did *you* do to help me to get into this cave?"

"Why, we jumped over the rocks and the rivers, and we brought you here," said his four feet.

"So you did," said the wolf. "Good feet!"

<sup>1</sup>Reprinted by special permission from *Jack and Jill Magazine*. © 1968 The Curtis Publishing Company.

<sup>2</sup>Reprinted by permission of The World Publishing Company and Brockhampton Press Limited from *Folk Tales for Reading and Telling* by Leila Berg. Copyright © 1966 by Leila Berg.

"And what did *you* do?" he said to his two ears. "What did *you* do, ears, to help me?"

"Why, we listened to the right, and we listened to the left," said his two ears. "We heard where the dogs were coming, so we could tell you which was the right way to go."

"So you did," said the wolf. "Good ears!"

"And what did *you* do?" said Mr. Wolf to his two eyes. "What did *you* do to help me?"

"Why, we looked," said his two eyes. "We pointed out the right way. We found this cave."

"So you did," said Mr. Wolf. "Good eyes."

Then Mr. Wolf said, "What a fine fellow I am to have such good feet, such good ears, and such good eyes. I *am* clever." And he leaned over to pat himself on the back. When he did this, he saw his tail. "Oh," said Mr. Wolf. "Oho! And what did *you* do, tail? I bet you did nothing at all. You just hung there on the end of me, expecting me to carry you along, and you did nothing at all to help. Why, I bet you nearly let the dogs get hold of me. What *did you* do?"

The tail was so cross at being spoken to like this, that he said, "I'll tell you what I did. I waved to the dogs to tell them to come on and catch you!"

"You *bad* tail!" shouted Mr. Wolf. "You bad, bad tail!" And he turned around and bit it as hard as he could. Then he shouted very angrily, "Get out of here at once! You bad old tail! Get out of this cave!"

And he pushed his tail out of the cave. But when he pushed his tail out, of course, he went out with it. And the big dogs were waiting outside, listening to every silly word, and they caught him.

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### THE GINGERBREAD BOY<sup>1</sup>

Now you shall hear a story that somebody's great-great-grandmother told a little girl ever so many years ago:

There was once a little old man and a little old woman, who lived in a little old house on the edge of a wood. They would have been a very happy old couple but for one thing—they had no little child, and they wished for one very much. One day, when the little old woman was making gingerbread, she cut a cake in the shape of a little boy, and put it into the oven.

Presently, she went to the oven to see if it was

baked. As soon as the oven door was opened, the little gingerbread boy jumped out, and began to run away as fast as he could go.

The little old woman called her husband, and they both ran after him. But they could not catch him. And soon the gingerbread boy came to a barn full of threshers. He called out to them as he went by, saying:

"I've run away from a little old woman,

A little old man,

And I can run away from you, I can!"

Then the barn full of threshers set out to run after him. But, though they ran fast, they could not catch him. And he ran on till he came to a field full of mowers. He called out to them:

"I've run away from a little old woman,

A little old man,

A barn full of threshers,

And I can run away from you, I can!"

Then the mowers began to run after him, but they couldn't catch him. And he ran on till he came to a cow. He called out to her:

"I've run away from a little old woman,

A little old man,

A barn full of threshers,

A field full of mowers,

And I can run away from you, I can!"

But, though the cow started at once, she couldn't catch him. And soon he came to a pig. He called out to the pig:

"I've run away from a little old woman,

A little old man,

A barn full of threshers,

A field full of mowers,

A cow,

And I can run away from you, I can!"

But the pig ran, and couldn't catch him. And he ran till he came across a fox, and to him he called out:

"I've run away from a little old woman,

A little old man,

A barn full of threshers,

A field full of mowers,

A cow and a pig,

And I can run away from you, I can!"

Then the fox set out to run. Now foxes can run very fast, and so the fox soon caught the gingerbread boy and began to eat him up.

Presently the gingerbread boy said: "Oh dear! I'm quarter gone!" And then: "Oh, I'm half gone!" And soon: "I'm three-quarters gone!" And at last: "I'm all gone!" and never spoke again.

<sup>1</sup>"The Gingerbread Boy" from *St. Nicholas Magazine*, May 1875.



## FOX AND RAVEN STEAL THE MOON<sup>1</sup>

A long time ago there was no moon in the sky. Bear kept the moon tied up in a bag by his bed. All the animals were sad because the nights were so dark.

One night Fox and Raven decided to steal the moon. They hurried to Bear's house. Fox, Raven, and Bear sat by the fire and Raven told a story—a very long story. Raven talked and he talked and he talked and he talked. Bear grew sleepier and sleepier and sleepier. At last he fell asleep.

Fox jumped up and tiptoed to the bed. He grabbed the bag and ran outside. Then he opened the bag and threw the moon into the sky. The black sky became silvery.

Bear awoke and saw that the bag was gone. He ran to the window and cried, "Stop, moon! Stop shining!"

Fox heard Bear and cried out, "Shine, moon! Keep shining!"

This is why the moon shines on some nights but not on others.

## THE MINUTE STORY<sup>2</sup>

One day when George smelled something good in the kitchen, he ran to see what it was. His mother was taking a cake from the oven, and George rubbed his stomach. "That looks good! When will dinner be ready?"

"In just a minute," answered his mother.

"But how long is a minute?" asked George.

Mother didn't answer. She was trying to get the cake out of the pan without breaking it.

George went back to the living room. He took a book from the shelf and lay down on the floor. The book was a thick one. It had lots of pictures. George turned the pages carefully and looked at each of the pictures. When he had finished, Mother called to him that dinner was ready.

When George sat down at the table he said, "Mother, I know what a minute is."

"What is it?" asked Mother.

"A minute is a very thick book," said George.

"You're a funny boy," replied Mother.

When George had finished his dinner he said,

"Father, you promised to tell me a story tonight."

"So I did," said Father. "Let me lie down for just a minute, then I'll tell you a story."

George sighed as he watched his father lie down and close his eyes. Pretty soon Father began making queer noises through his mouth and nose. "Sn-nnn, psh-ooo, fsh-nn, psh-oo, sn-nnn."

George turned on the radio and played it very quietly. After a while Father woke up. He rubbed his eyes and yawned. "Sorry, son, I must have dropped off. Now I'll tell you that story."

"Father," said George, "I know what a minute is."

"What is it?" asked Father.

"It's a radio program where they play three pieces of music," said George.

Father laughed and began the story. When the story was finished, Mother came into the living room. "George, it is your bedtime," she told him.

"Oh, Mother," teased George, "can't I stay up a little longer?"

"Well, all right," said Mother. "Just a minute."

George hurried over to his toy shelf and took down some blocks. He piled one on top of another, high, high, higher. "George," his mother said suddenly, "you've stayed up long enough."

George jumped, and the blocks went tumbling down to the floor.

"Wheel!" said George. "I know what a minute is."

"What is it?" asked Mother.

"A minute is a skyscraper made of blocks," said George.

So George went to bed, and he hadn't found out, all day, what a minute really was.

The next morning when George was putting on his shoes, he got a knot in one of the laces. He worked and worked, but he could not get it out. When he got downstairs his father and mother were eating breakfast.

"Will you please untie my shoe lace?" the boy asked his father.

Father was busy buttering his muffin. "Just a minute," he said.

George watched his father. When the last bit of muffin was gone, "Now, George, I will untie the knot."

George said, "I bet I know what a minute is."

"What is it?" asked Father.

"A minute is one buttered muffin," said George.

George's mother was about to take a drink of coffee, but she set down her cup. "George has been saying some queer things lately," she said.

<sup>1</sup>Adapted from *The Man in the Moon* by Alta Jablow and Carl Withers. Copyright © 1969 by Alta Jablow and Carl Withers. Reprinted by permission of Holt, Rinehart and Winston, Inc.

<sup>2</sup>"The Minute Story" by Gracye Dodge White. Adapted by special permission from *Jack and Jill* Magazine. Copyright 1951, The Curtis Publishing Company.

Father laughed. "I think we are the ones who have been queer," he said. "We keep saying IN A MINUTE. Some of our minutes are long. Some are short. George has never been to school. He doesn't know what a minute is. I will show him." Father pushed back his shirt cuff. "Look at my watch, George. Do you see the small hand on this little dial?"

"Yes," said George.

"Watch it move," said Father. George looked at the tiny hand.

"There," said Father, "it has been way around that circle one time. That was a minute."

"Oh," said George, "now I know what a minute is. It is a circle."

Father jumped up from the table. "Good-by," he said. "I have to go to work."

Poor George. He hadn't found out yet what a minute really is. He didn't find out all day, or the next day, or the next. But later, when he went to school, George discovered that "in a minute" is just an expression, but a real minute is always sixty seconds of time—no more, and no less.

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### THE ICEBOX ELF<sup>1</sup>

Once there was an elf who lived in an icebox. It was cold in there, but he wore a little woolly, woggy coat that kept him warm.

He found plenty to eat, of course. He could make a whole meal of a green pea, and for drinks he took wee sips out of the cream pitcher.

For fun, he would go sliding on the ice cubes, and he thought it great sport to play a game he called Climbing the Eggs. The eggs were kept in a pan, and they made a pile like a rocky mountain to the little elf, who tried to go up their sides without falling down between.

Sometimes he set up string beans like tenpins, and knocked them down with a radish. He used to rock back and forth on the oranges, and sometimes he had fun rolling them around.

When the icebox was opened, a light came on. Then the little elf used to hide behind something, quickly. He saw the face of the woman of the house staring in, and it always made him laugh. He made little ticking chuckles, but she thought that was just the electricity.

"She won't get *me*," the little elf used to say to himself. "I'll be very careful about that."

Fridays were dangerous days, because then everything was taken out of the icebox and it was cleaned with hot water and soap. Then the little elf had to cling to the back of the freezing unit until the cleaning was over, and that made his hands and feet very cold.

One Friday he was not quick enough. He was very busy nibbling around the sweet edge of an apple in a saucer when, suddenly, quick as scat, the door opened and he and the saucer were lifted out and set down on the table.

Then came the other things from the icebox. The elf waited patiently, keeping very quiet on the edge of the saucer. But he grew very warm with his little woolly, woggy coat on, for it seemed hot in the kitchen, when he was used to living in the cold icebox. Finally he took his coat off and threw it over the edge of the saucer.

When the woman turned to the table again, she didn't see him, for he was hiding behind the baked apple. But she did see the tiny coat. "What's this little scrap of fluff?" she said to herself. "Did that come out of my icebox?" And she picked it up and tossed it into the wastebasket.

Oh, but the elf was worried then! How could he possibly live in the icebox without his woolly, woggy, warm coat? He climbed out of the saucer and slid down to the floor. He ran to the wastebasket and jumped in.

At the bottom of the basket was a little field mouse. She was nibbling a candy paper. "Hello," she said. "Who are you?"

"I'm the icebox elf," he said to her.

"Oh—is it cold in there?"

"Of course it's cold in there! That's why I want my coat. That woman threw it away. I must hurry! Here it is; good. Now I must climb back to the table, and be on the eggs when she lifts them up to put them back."

The mouse peered through the sides of the basket. "The eggs are in," she said. "She's just put them away."

"Then I must catch on to something else; something that is going into the icebox."

"There's nothing much left now," the mouse told him. "She'll see you."

"Then I'll wait under the icebox, and when I see a chance, I'll climb in." So he ran under.

There a cricket was hiding, half asleep. "You'd better not stay here," he said. "She'll step on you

<sup>1</sup>Adapted by special permission from *Jack and Jill Magazine*. Copyright 1943, The Curtis Publishing Company.



with the end of her toes. Once she nearly stepped on me. Who are you, anyway?"

"I'm the icebox elf."

"Oh," said the cricket, staring. "Is it cold in there?"

"Of course it's cold; but I wish I could get back, right now."

"Climb up to the top of the icebox, where the bird cage is," advised the cricket. "Then you may get a chance to drop in, when the door is opened."

So the elf climbed to the top of the box.

When the canary saw him, he said, "Oh, I know who you are. You're the icebox elf. I've heard you sliding on the ice cubes."

"Yes, that's just who I am."

"Is it cold in there?" asked the canary.

"I wish everyone wouldn't ask me that," sighed the elf. "Of course it's cold. But I don't mind."

All this time he had been getting hotter and hotter with his little woolly, woggy coat on, but he didn't dare take it off, because he had lost it once doing that. So he waited, watching the woman. Suddenly she looked up on top of the icebox. "Why, here's another little piece of fluff," she said. "I wonder where they come from!" And she took the elf, and his coat, and threw them into the wastebasket.

"Well, here you are again," said the mouse. "Haven't you got back into the icebox yet?"

Then the door of the icebox slammed. The woman came straight to the wastebasket, picked it up, and ran down to the cellar with it.

"She's going to put the paper into the furnace," whispered the mouse. "We are in a dangerous fix. When she opens the furnace door and throws, then jump clear!"

So the elf and the mouse both leaped to the floor. The mouse ran to the coal bin, and the elf climbed up on a shelf with some cans, an old basket full of onions, and a bottle of grape juice.

"Hello," said a voice. It was a spider in a web. "Are you going to live here too?"

"I hope not," sighed the elf. "I live in the icebox."

"Is it cold—" began the spider, but the elf finished for him: "Of course it's cold in there; that's why I wear this warm coat. I'm all fixed for it!"

Just then a voice called from the top of the stairs: "Mother! Would you please bring up that bottle of grape juice from the shelf?"

"All right. I'll put it in the icebox for you."

"My chance!" thought the elf. He clung to the

neck of the bottle. The woman picked it up, and hurried up the stairs.

All the way to the kitchen he worried. Suppose she dropped the bottle? Suppose she turned it around, and saw him? But she opened the door of the icebox, and popped them in!

The icebox elf clapped his wee hands, and slid on the ice cubes.

"Is it cold in here? Is it cold in here?" he laughed to himself. "Of course it is—but I love it! It's home!"

## PAGE 86

### THE MOUSE WHO COLLECTED THINGS<sup>1</sup>

One day Dudley Mouse was out playing and he found a little black button. He cuffed it, rolled it around a bit, and thought to himself, "This is a nice jolly, roly thing. I'll keep it." So Dudley carried the button home and put it under his bed.

The next day Dudley found a pink rose petal. He sniffed at it for a while. "This smells nice," said Dudley. "I'll keep it." Then Dudley carried the rose petal home and put it on his bureau.

Soon after that, Dudley found a piece of sassafras bark. He nibbled the end of it. "This is tasty!" thought Dudley. "I'll keep it." So he took the bark home and put it under his pillow.

In the evenings when Dudley was getting ready for bed, he played "roll-the-button," sniffed the rose petal, and nibbled the sassafras bark. "The world is full of so many, many nice things," he said. "I think I'll be a *thing collector*."

After that, Dudley brought something home almost every day. He carried home little bits of soggy newspaper, chewing-gum wrappers, dead beetles, peanut shells, sparrow feathers, ant eggs, fish scales, and polliwog tails. He kept these things on his bureau, on his chair, in his closet, under his pillow, under his bed, and in all the four corners of his room.

One day his mother came to his room to give it a sort-out, throw-away kind of cleaning. Dudley was sitting on the floor because his chair was covered with dead beetles, fish scales, polliwog tails, and such.

"My gracious!" exclaimed his mother. "What a jumbly, tumbly-looking room this is! Let's sort out and throw away some of this clutter, shall we?"

"This isn't clutter!" cried Dudley. "It's my *thing collection*!"

"What's a thing collection?" asked Mother Mouse.

"It's a collection made up of anything that a mouse can carry home," Dudley explained.

"Well, I can understand why mice might collect things to eat, like cracker crumbs, or pretty things, like blossoms and berries," said Mother Mouse. "But I can't see why a mouse would collect a lot of soggy-woggy, scaly-taily, useless things like you have."

"It's fun, that's why," replied Dudley.

"Then you had better clean this room by yourself," said Mother Mouse, "because I'm afraid that I might stumble over your thing collection." She gave Dudley a mop and a feather duster and told him to set to work.

Dudley didn't want to clean his room all by himself, but he did. It took him most of the day, because there were so many things to clean. "I guess I can't expect to have a thing collection without doing a little extra work," he sighed.

During the next few weeks, Dudley brought home more things—wads of sticky flypaper, cherry pits, old rusty thumbtacks, broken beads, stinkweeds, and skunk-cabbage seeds.

After a while he had to put things where he really didn't want to put them, on top of his bed, for instance.

Presently Dudley had to start sleeping on the floor because his bed was so full of things. "Oh, dear," he would sigh, "this floor is hard! But if I want a thing collection, I guess I'll have to put up with a little discomfort too."

Then, on the morning of the annual mouse picnic, something distressing happened. Dudley could not find his shoes! His best friends, Beanie and Harold, were waiting for him, and his shoes couldn't be found anywhere! What was worse, his mother had already left for the picnic.

"Beanie and Harold!" called Dudley. "I can't find my shoes!"

The two little mice ran to help Dudley, but when they saw his room, they said, "Goodness! What a clutter! We'll go on to the picnic. When you find your shoes, Dudley, you can meet us there."

So Dudley was left alone to find his own shoes. Wherever he turned he slipped on some stinkweed, or got stuck on flypaper, or tripped over a cherry pit.

"Oh, my," he sobbed, "I don't mind the extra work and the discomfort of a thing collection, but I *do* mind being without my friends! I want to be

at the picnic with Beanie and Harold!"

Then all at once Dudley thought of a way to find his shoes! He would do a sort-out and throw-away kind of cleaning. He got a trash barrel and set to work.

He threw away the bits of soggy newspaper, chewing-gum wrappers, dead beetles, peanut shells, feathers, fish scales, polliwog tails, flypaper, cherry pits, thumbtacks, beads, weeds, and skunk-cabbage seeds, because he felt that they really weren't good for much of anything.

He kept the button to play with, the rose petal to smell, and the sassafras bark to nibble.

As he was throwing out the last bits of newspaper from his closet, Dudley found his shoes! They were on the closet floor where they belonged. He hadn't been able to see them, because of the newspaper.

Quickly Dudley put on his shoes and scampered over to the annual mouse picnic and had a lovely time.

That night Dudley was able to sleep in his own bed, since there was nothing on it except sheets and blankets. "Hereafter," he thought, "I am going to be careful about what I collect. Too many soggy-woggy, scaly-taily, useless things can be a *nuisance*! That's what I think!"

## PAGE 90

### CAROLYN GOES TO THE STORE

It was Carolyn's birthday and she was all dressed up in her Indian suit and wearing a feather in her hair. Carolyn's friend Ann was also wearing an Indian suit. The two girls were playing quietly in Carolyn's yard. Carolyn's mother had been very sick. No whoops and hollers were allowed.

Suddenly there was a low whistle from the house, and Carolyn knew her father wanted to see her.

"Hi-ya, Princess Eagle Feather," said Carolyn's father. "How would you like to go to the store now and have a picnic lunch on that flat stone in our yard when you get back? We are out of bread, but I've got some buns and a jar of peanut butter and I'll make some sandwiches while you're gone. I want you to get a loaf of bread so that I can make toast for mother. Get a jar of honey, too, and a box of oatmeal, and a can of applesauce. I'm going to fix a tray for mother, and those are the things



she can eat. Do you have the list in your head or do I have to repeat it?"

"Got it," said Carolyn. "Princess Eagle Feather never forgets."

"Eating outdoors will be fun," said Ann as the two friends walked along. "I wish your father had said something about dessert."

"I think he is going to surprise us with one," said Carolyn, "but I'll admit Daddy doesn't always think of such things. I'll be glad when my mother is well again."

The girls strolled slowly, pretending they were Indians on the way to a feast, and after a while they came to the store.

"Now let me think," said Carolyn. "Daddy said something about buns. Let's get those with the seeds on them. And a jar of peanut butter. He said a jar of peanut butter. And here are some oatmeal cookies. He said *oatmeal*, and I'll bet he means us to have oatmeal cookies for our dessert."

Carolyn looked at the three things in her cart and frowned. "There was something else, but I can't remember what it was."

Ann couldn't remember either, so the girls pushed the cart to the check-out counter. Next to the cash register was a tray of taffy apples.

"Taffy apples!" said Carolyn. "Daddy did say something about apples. Maybe he wants us to have two desserts because it's my birthday." So she bought two taffy apples.

When Carolyn got home, her father had the toaster plugged in, and a tray set out on the table.

"Fast work," he smiled at Carolyn. Then he opened the bag of groceries. He looked inside, and he looked at Carolyn. "Where are the things for your mother's lunch?" he said. "Did Princess Eagle Feather goof?"

Carolyn stared at him for a moment. Then she knocked herself in the head with her knuckles, and the feather in her hair slipped down.

"Never mind," said her father. "We can use all these things. But look at Mother's tray while I repeat the list and that will help you remember what to buy at the store."

Carolyn listened again, and this time she didn't make a single mistake.

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